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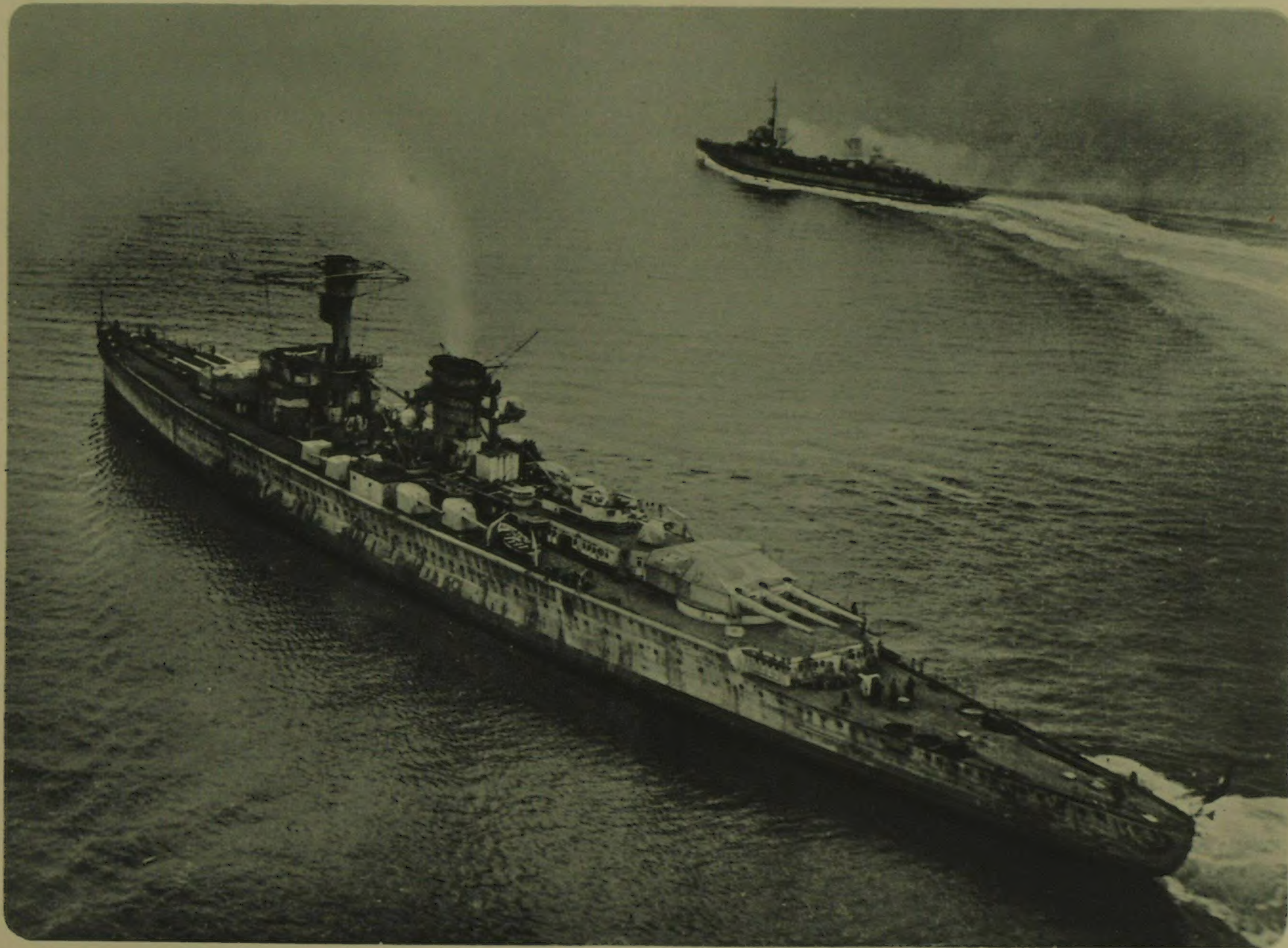
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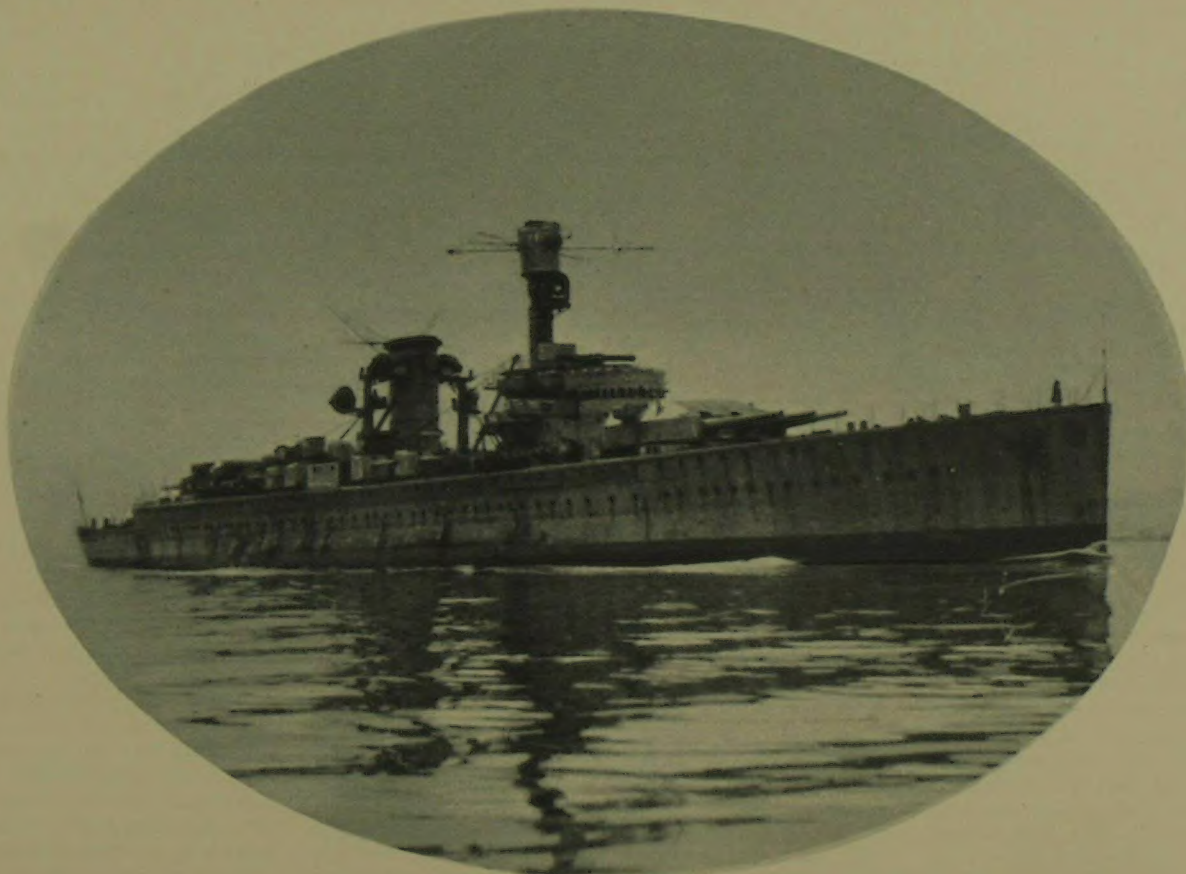
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SATURDAY, JANUARY 28, 1933.



THE "Deutschland," Germany's first "pocket battle-ship," and the most discussed of the world's war-ships, began her trials in Kiel Bay on January 19. It may be recalled that she was launched by President von Hindenburg in May 1931. She combines the gun-power of a small battle-ship with the speed of a cruiser, and has been constructed in accordance with the terms of the Treaty of Versailles, by which it was agreed that Germany should not build battle-ships of over 10,000 tons. She is the first of four vessels of her class. According to the latest "Jane's Fighting Ships," she is the first ship of her size to have an electrically welded hull

[Continued opposite.



and to be propelled by Diesel engines; and these two innovations mean, it is said, a saving in weight of 550 tons. The ship has an over-all length of 609½ feet; a water-line length of 593 feet; and a beam of 67½ feet. Her draught is 21½ feet. Her complement is 634. As to her weapons, provision is made for six 11-inch guns, eight 6-inch, four 3·4 A.A., and six 19·7-inch (above water) torpedo tubes. The 11-inch guns are a new Krupp model, firing a 670-lb. projectile, with a range of 30,000 yards and an elevation of sixty degrees. The "Deutschland's" speed is given as twenty-six knots; her radius as 10,000 miles at twenty knots.

GERMANY'S FIRST "POCKET BATTLE-SHIP" [ON HER TRIALS: THE MUCH-DISCUSSSED "DEUTSCHLAND" IN KIEL BAY.



By G. K. CHESTERTON.

ALL reasonably responsible and conscientious minds must by this time have conceived something like a lively and vivid hatred for Ideals. The very word Ideals, as it is now used, connotes a certain condition of mind which is neither theoretical nor practical; which is not definite enough to be theoretical and not human enough to be practical. Of course, nobody denies that there are cases where the word would be the right word. But it is significant that it was never originally used, except in the few rare cases where it was right. Considered as a popular word, it is not a traditional word; it was never a part of the popular moral or religious tradition. Popular Paganism did not have ideals, it had idols; which is much better fun. Philosophical Paganism did not have ideals, it had ideas; which are much more difficult to manage. But nowadays the insistence on ideals is almost in inverse ratio to the insistence on ideas. If ever we encounter a pompous politician on the platform, a pretentious and maudlin play at the playhouse or picture-house, a sentimental sensational report in the newspapers, a limp and patronising leading article, a broad-minded and empty-headed sermon, a mealy-mouthed and meaningless Message to all the nations, probably about Peace, a Cockney caterwauling Slogan, probably with reference to the Revival of Trade—in short, if we encounter any of the voices or organs of expression that chiefly rule civilised society to-day, we shall find them all at one in the possession of two characteristics: a lack of ideas and a lust for ideals. Ideals are the substitute for ideas among people whom the modern rule of enlightenment and compulsory education has left without so much as the idea of an idea.

But, if we look more closely, we shall see that the true moral and religious case against Ideals is much more practical, and an examination of it throws a lurid light on the dark and crooked ways in which Ideals do their devilish and destructive work. Our fathers understood a thing called a Doctrine; that is, a thing in which they did or did not believe. Our fathers also understood a thing called a Duty; that is, a thing which they did or did not do, but which they recognised the rightness of doing, and even of doing promptly and properly. See how the slimy, slippery, sneakish Ideal gets past both these old arresting conceptions. An Ideal is not a thing you are required to believe in, in the old sense of believing that it really exists. On the contrary, for many modern idealists, it is a thing that is only called an Ideal because it does not exist. It is at best a possibility, or perhaps only a pattern or abstract method of measurement. The less it is a Reality, the more it is an Ideal. So, in the second case, there is that about the very idea of an ideal which softens and makes distant the definite and decisive idea of a duty. If the house catches fire, it is a man's duty to attempt to save his family, even Aunt Matilda; but nobody ever says it is an Ideal to save Aunt Matilda, or a vision of beauty to be indulged, like a mere day-dream, of the safety of Aunt Matilda. The ideal does not deal with definite things like fires and families and aunts; it consists of reflecting that the house will some day be the House Beautiful, and then everybody in it will behave beautifully—but not till then. By its very nature, this sort of idealism throws the

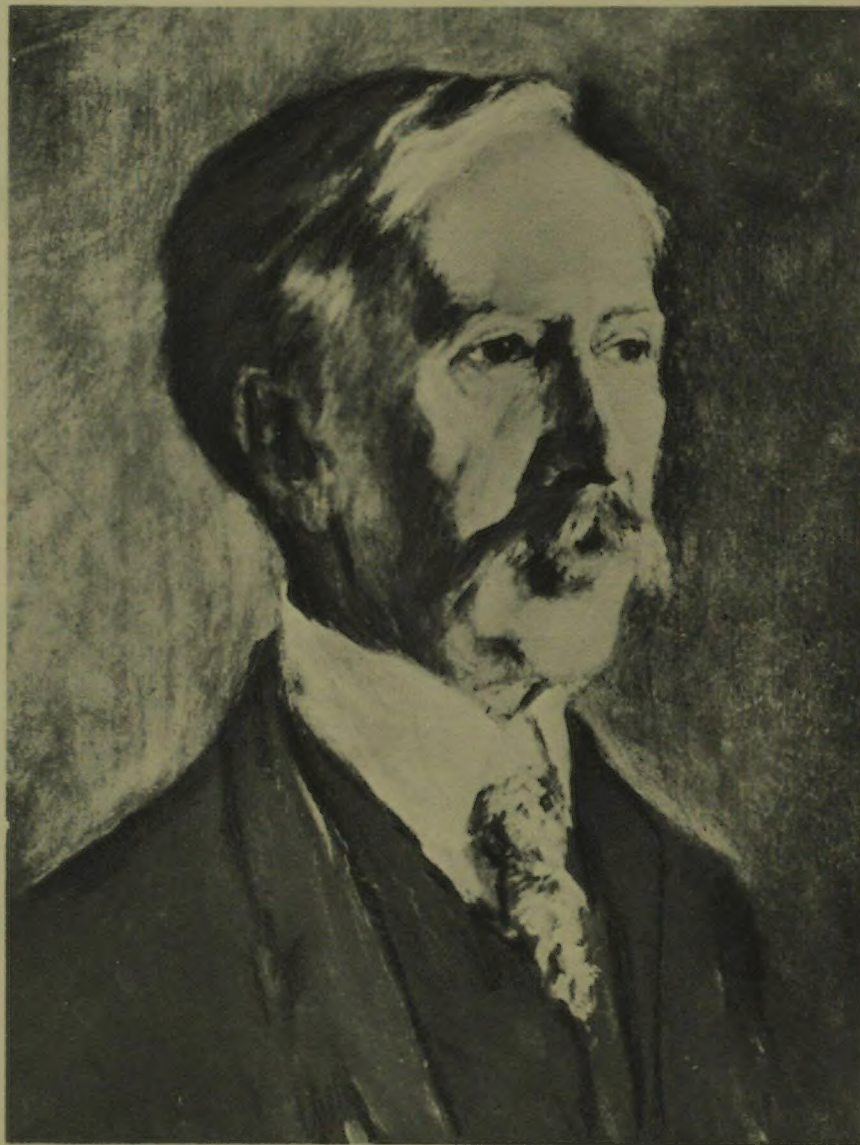
duties of life away into the remote distance, and makes them dependent on a perfect social condition, which may some day really arrive, but which most of us hope will not. Instead of dealing with morality as a matter like a house on fire, it deals with it like a castle in Spain; a castle in the air; the house that we all hope some day to build—or (if of less creative mould) to buy.

Not everybody realises how much of what is called Progress is really rather Procrastination. It is not so

specially believe in a spiritual ideal in the future different from that in the present, and therefore they felt the instant and continuous pressure of that in the present. They knew it was wrong to be covetous or to oppress the poor, even when they wanted to do it; even when they did do it. There is some danger of their modern counterparts merely looking forward to a happier society, with a healthier psychology, when they will no longer even want to do it. The modern man amassing gold may even bear an ugly resemblance to a greedy boy stuffing himself with toffee and treacle, because he is cynical enough to realise that he will not like them so much when he is a man. So many a Capitalist will now confess that he is at heart a Communist. But he is also an Idealist, patient, hopeful, and resigned; he will condescend to be a millionaire until the Revolution comes; after which he hopes to be a Commissar, though he is rather more likely to be a corpse.

Thus we see that the false idea of the Ideal, the idol of the Ideal, has weakened both the worlds in which the mind of man can work: the world of science and philosophy and the world of application and social profit. It substitutes for the old statement, "I believe this to be true," another statement, which is rather "I should like it to be true." And it substitutes for the old statement, "It is my duty to do this," another statement, which is "In an ideal state, this would be done." By hovering in a curious middle world of half-intellectual emotion, it escapes both the common sense of cosmic fact and the common sense of common human morality. It can throw back the cause and reason of things far into an unknown past, and throw forward the common sense of conduct far into an unknown future. It seems to me a rather dangerous state of mind, in days when it is of such pressing and even oppressive necessity to decide whether we really do or do not believe in certain things, now more and more threatened things; private property or marriage or religion or the claim of the individual to freedom.

I am well aware that there is a sense in which all this is nonsense. I know as well as anybody else that the word "ideal" can be reasonably used, and that I might at any moment use it myself. It has come to stand for another truth, which is true as far as it goes: that there is a sense of spiritual possibilities beyond all necessary human practice; that there are hopes which all of us might entertain and none of us would enforce; that there is such a thing as a counsel of perfection which is not a command. But that is not the way in which the word is being used in the loose and yet languid morals of our own time. It is used merely to mean that a man may have an unreal self that is entirely distinct from his real self, and that it does not so much matter what the real self is like, so long as the other self is ideal. You cannot create this particular falsification with the old moral terms of duty or honour. Therefore the modern world has rushed to popularise this new term, which is a sort of bad Greek generally translated into German; and, under the cover of it, the world has put up with the worst things while always hoping for the best. Some, by anticipating being better than they will ever be, are content to be worse than they ever were; and are invited to become like beasts, on the pledge that they will become as gods.



A MASTER OF THE NATURALISTIC NOVEL AND A DEVOTEE OF LITERARY ART: THE LATE MR. GEORGE MOORE, THE FAMOUS AUTHOR.

Mr. George Moore, who died in London, at the age of eighty, on January 21, was born in Ireland on February 24, 1852, and in 1870 succeeded his father as owner of Moore Hall, Co. Mayo. (The house was burned by Republicans in 1923.) From 1872 he lived for ten years in Paris, meeting many writers and artists, whom he recalls in "Confessions of a Young Man" and later books. Coming to London, he published his first novel, "A Modern Lover," in 1883. His second, "A Mummer's Wife," likewise offended the libraries, but its success enabled him to disregard them, and eventually "Esther Waters" (1894) proclaimed him a master of the naturalistic novel. Its successors, "Evelyn Innes" and "Sister Teresa," did not surpass it. The Boer War caused him to return to Ireland, in quest of a Celtic Renaissance, and during ten years there he wrote "The Lake," "The Untilled Field," and his unique autobiography, "Hail and Farewell," wherein he developed the style first revealed in "Memoirs of My Dead Life." In 1905 he was High Sheriff of Co. Mayo. The Irish period ended with a formal renunciation of Catholicism and everything Celtic. His later work included "The Brook Kerith" (an imaginative Life of Jesus); a kindred play, "The Passing of the Essenes"; and a series of privately printed books, among them being "Héloïse and Abelard" and "Conversations in Ebury Street." His last novel was classical in theme—"Aphrodite in Aulis." George Moore was a fastidious craftsman devoted to his art. He never married. His personality is described as "capricious, quarrelsome, preserving nevertheless, for some, a certain affectionate loyalty."

From the Portrait by the late Mark Fisher, R.A.

much hurrying on towards the ideal state; it is rather hurling the ideal state onwards, far in front of us, that it may be a good long time before we catch up with it. There are a great many meanings in the word "to-morrow"; and it may mean looking to to-morrow, or hoping for to-morrow, or merely putting off till to-morrow. Men in the past did not

A WORLD-FAMOUS NOVELIST AND PLAYWRIGHT: JOHN GALSWORTHY, O.M.

PHOTOGRAPH BY OLIVE EDIS, F.R.P.S.



AUTHOR OF "THE FORSYTE SAGA" AND "A MODERN COMEDY"—THE GREAT HISTORY OF AN UPPER MIDDLE-CLASS ENGLISH FAMILY: MR. JOHN GALSWORTHY.

In particular, Mr. John Galsworthy's world-famous chronicle of the Forsyte family, which extends through six full-length novels, two interludes, and a volume of short stories, will, without question, remain as one of the most remarkable literary achievements of our time, and as the most detailed and varied picture ever drawn of upper middle-class society from late Victorian days to the 'twenties. As to his dramatic works, "The Silver Box" (1906),

"Justice" (1910), "Loyalties" (1922), and "Escape" (1926) are among the most admired; and at their best the plays reflect a keen sense of dramatic values. Throughout Mr. Galsworthy's work, both in novels and stage plays, there is evident his deep humaneness and sympathy, his horror of cruelty, and his pity at human suffering. He was awarded the Nobel Prize for Literature for 1932.

AT HOME AND ABROAD: PICTORIAL NOTES ON RECENT EVENTS.



EFFECTS OF AN "UNOFFICIAL" LONDON BUS STRIKE: A VIEW OF PICCADILLY STRANGELY EMPTY OF TRAFFIC, WITH NOT A BUS IN SIGHT.

On the evening of January 20 and the following morning, the omnibus garages at Merton, Elmers End, and Romford decided to come out on strike. Other garages followed suit, and later the number of strikers reached 13,000. The strike was unofficial, and not supported by the Transport and General Workers Union. After the week-end, however, the strike showed signs of collapsing, and by January 24 all the men were back at work.



A FAMOUS CANADIAN HOTEL BURNT OUT ON NEW YEAR'S EVE: THE GUTTED REMAINS OF THE CLIFTON, AT NIAGARA FALLS.

The Clifton Hotel, one of the most famous in North America (both King Edward and the Prince of Wales stayed there), was burnt out on December 31. The efforts of the police had to be largely devoted to saving the neighbouring Lafayette Hotel from destruction. Several times, when it caught fire, the blaze was extinguished. The Clifton Hotel was burned down on a previous occasion, in 1898. It was stated that the hotel would be rebuilt.

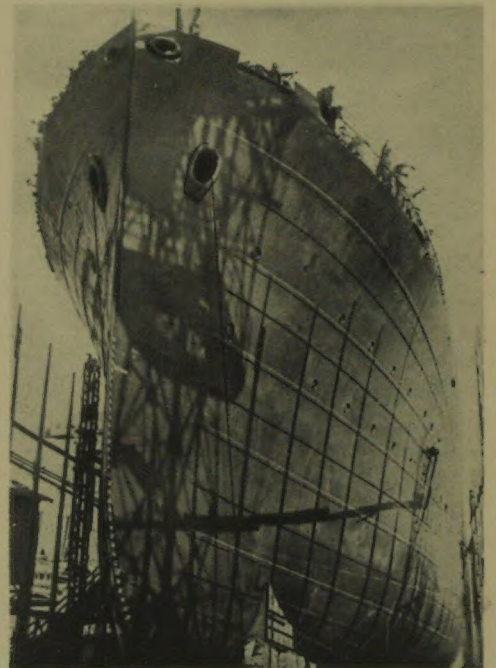


A BRONZE STATUETTE OF BACCHUS (BESIDE THE MAN IN THE FOREGROUND) RECOVERED FROM THE DÉBRIS IN THE BURNT LINER "L'ATLANTIQUE."

Two works of sculpture from the French luxury liner "L'Atlantique," recently burnt at sea, were recovered from the debris after she had been towed to Cherbourg. The replica of the "Victory" of Samothrace, at the entrance to the first-class dining saloon, was found beneath the collapsed ceiling. The bronze statuette of Bacchus, by Antonin Carlès, was a gift to the ship from the port of Bordeaux. The police enquiry into the fire recently concluded. It was reported that no trace of sabotage had been found, and that the cause was considered to be an electrical short-circuit in Cabin 232. A pile of mattresses stored in it may have been upset by the ship's rolling and broken wires of a reading-lamp.



A WORK OF SCULPTURE ABOARD "L'ATLANTIQUE" SALVED ALMOST INTACT: A REPLICA OF THE FAMOUS "VICTORY" OF SAMOTHRACE IN THE LOUVRE.



A NEW FRENCH LINER WITH EVERY FIRE PRECAUTION: THE "PRÉSIDENT DOUMER" (A SISTER-SHIP OF THE "GEORGES PHILIPPAR").

The new French liner "Président Doumer" was launched at La Ciotat on January 22. She is a sister-ship of the "Georges Philippard," burnt at sea last year. She will be equipped with every protection against fire, and all the furniture will be, as far as possible, metallic.



THE SEARCH FOR THE MISSING AUSTRALIAN AIRMAN, MR. HINKLER, IN SWITZERLAND: CAPTAIN HOPE AT LAUSANNE.

As noted in our last issue, under a portrait of the airman, nothing had been heard of Mr. Bert Hinkler since he left England on January 7 to fly to Australia. Captain Hope made flights in the Alps to look for him. On January 19 Captain Hope himself was overdue, and search parties were ready, but he appeared later at Lausanne. He decided to give up his search, as weather conditions were unsettled. On returning to England, he stated that he had met five people in Switzerland who had satisfied him that they had seen Mr. Hinkler in the country on the day he started his flight.



SWISS SEARCHERS FOR MR. HINKLER: DR. CHERIX, PRESIDENT OF THE MONTANA SECTION OF THE SWISS AERO CLUB, AND HIS PILOT.



THE CRASH OVER A CLIFF IN WHICH THE MAYORESS OF TORQUAY WAS KILLED: THE WRECKED CAR IN THE WOODS BELOW, NEAR ODDICOMBE BEACH.

The Mayoress of Torquay, Mrs. Denis Thomas, was killed on January 19, and Councillor W. C. Coysh was seriously injured, when a motor-car crashed over the cliff at Oddicombe Beach, Torquay. The car skidded on the icy surface of the road and fell among the trees below. Portraits of Mrs. Thomas and Councillor Coysh appear on our Personal page opposite.

PERSONALITIES OF THE WEEK:



ADMIRAL CHATFIELD.

Took up his appointment as First Sea Lord of the Admiralty, January 23. One of the greatest gunnery experts in the Navy. Was Admiral Beatty's flag-captain in all his actions in the "Lion." Third Sea Lord, 1925-28.



COLONEL J. J. SHUTE.

Elected M.P. (Conservative) in the by-election in the Exchange Division of Liverpool on January 19, caused by the death of Sir James Reynolds. Had a majority of 2786 over the Labour candidate; as against the Conservative majority of 13,144 in 1931.



THE MAYORESS OF TORQUAY.

Mrs. Denis Thomas, who was killed on January 19 when a motor-car crashed 130 ft. over the cliff at Oddicombe Beach, Torquay. The car skidded on the icy surface of the road. The other occupant, Councillor W. C. Coysh, was very seriously injured.



COUNCILLOR COYSH.

Injured when a car crashed over the cliff at Oddicombe Beach. Mr. Coysh was driving the Mayoress to Oddicombe Beach to inspect a hut which the Mayoress had built as a contribution for the relief of the unemployed in Torquay.



A CHANGE IN THE SUCCESSION TO THE THRONE OF MONACO: THE DUCHESS OF VALENTINOIS, WHO HAS RENOUNCED HER RIGHT IN FAVOUR OF HER SON, PRINCE RAINIER.

It was announced on January 18 that the Duchess of Valentinois had renounced her right to the throne of the Principality of Monaco in favour of her son, Prince Rainier, or failing him, her daughter, Princess Antoinette. It was also

[Continued on right.]



NOW HEIR TO THE THRONE OF THE PRINCIPALITY OF MONACO: THE NINE-YEAR-OLD PRINCE RAINIER; WITH HIS SISTER, PRINCESS ANTOINETTE.



THE REIGNING PRINCE OF MONACO, FATHER OF THE DUCHESS OF VALENTINOIS: HIS SERENE HIGHNESS LOUIS II., WHO FORMALLY RECOGNISED HIS DAUGHTER AS HEIR TO THE THRONE IN 1919.

stated that the Prince of Monaco had agreed to her Serene Highness's request for the dissolution of her marriage with Prince Pierre Grimaldi of Monaco, from whom she obtained a judicial separation in 1930.



THE DEATH OF A SOLDIER DIPLOMAT: THE LATE SIR DOUGLAS DAWSON.

Brig.-General Sir Douglas Dawson, Secretary of the Order of the Garter since 1904, died on January 19, aged seventy-eight. He served as military attaché in Vienna, Brussels, Paris, and Berne. After retiring, he held a series of posts at Court, including those of Master of Ceremonies and State Chamberlain (1920-24).



THE NEW HEAD OF THE NATURAL HISTORY MUSEUM, NEW YORK: MR. DAVISON (LEFT) BEING CONGRATULATED.

The correspondent who sends us this photograph notes that it shows "Mr. F. T. Davison, Assistant Secretary of War (left), being congratulated by Professor H. Fairfield Osborn, after being named as new head of the Museum of Natural History, New York. . . . They are standing in front of the statue of M. K. Jessup, president of the Museum 1901-1908."



THE DEATH OF A FAMOUS SURGEON: THE LATE SIR PERCY SARGENT.

Sir Percy Sargent, the foremost exponent of brain surgery in England, died on January 22. He was born in 1878. He served during the war as a consulting surgeon to the British Expeditionary Force in France, with the rank of Colonel, A.M.S. He was Hunterian Professor of Surgery and Pathology in 1928.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE SUCCESSFUL ESCAPE OF SPANISH MONARCHISTS FROM VILLA CISNEROS: THE TWENTY-NINE DEPORTEES PHOTOGRAPHED IN PORTUGAL AFTER THEIR 1800-MILE VOYAGE IN A FISHING-BOAT FROM NORTH AFRICA.

The twenty-nine Spanish Monarchists who escaped from their internment at Villa Cisneros, in North Africa, eluded the war-ships that were searching for them and landed near Lisbon on January 15. Their voyage had lasted fifteen days. In a small fishing-boat, they covered over 1800 miles. Food, it appears, was very scarce on board, and they had to be content with one meal a day. The Portuguese Government placed no restrictions on their movements.



AN ELIZABETHAN VIRGINAL WHICH IS IN PERFECT CONDITION AND CAN BE PLAYED: A TREASURE LENT TO THE "REIGN OF QUEEN ELIZABETH" EXHIBITION.

The "Reign of Queen Elizabeth" Exhibition, at 22, Grosvenor Place, will be found illustrated on other pages in this number, which includes portraits of the Queen and of Drake reproduced in colour. This black and gold virginal (c. 1570) was the type of instrument on which Queen Elizabeth herself was a great performer. It is believed to be the only antique specimen that can be played, and is in perfect condition. It has been lent by Major Benton Fletcher.



A ROMANTIC WEDDING: PRINCE HEINRICH ZU STOLBERG-STOLBERG AND HIS BRIDE, MISS IRMA ERFERT.

Prince Wolff Heinrich zu Stolberg-Stolberg married Irma Erfert, daughter of a municipal official at Magdeburg, at Stolberg on January 21. Free beer and suppers were served to the population. With the exception of his sister, the Prince's relatives were not present. It is stated that they hoped that he would marry the Crown Princess Juliana of Holland.



THE PRINCE OF WALES PLANTS A CANADIAN FIR AT WINDSOR: H.R.H. WITH THE HIGH COMMISSIONER, MR. HOWARD FERGUSON, AND HIS WIFE.

On January 23, the Prince of Wales attended the planting in Windsor Great Park of seven special Canadian fir trees, which had been sent over as a memorial to the Canadian soldiers who were encamped on Smith's Lawn during the war. H.R.H. planted one of the trees; others were planted by Mr. Howard Ferguson, High Commissioner for Canada, Mrs. Ferguson, and the wife of the Agent-General for British Columbia.



THE BODIES OF DON CARLOS AND HIS SON (MURDERED IN 1908) TRANSFERRED TO NEW TOMBS: THE DOUBLE SARCOPHAGUS SEEN AFTER THE CEREMONY, WHICH WAS ATTENDED BY LEADING PORTUGUESE MONARCHISTS.

The bodies of Don Carlos and his son, Prince Luiz Felipe, who were assassinated together in February 1908, were ceremonially transferred to a double sarcophagus made of national marble on January 22. The transfer of the bodies was preceded by a religious ceremony at which many leading Monarchists were present. For years the bodies had lain in coffins with glass lids in the Royal Pantheon at Sao Vincente.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A PILLOW-CASE OF ELIZABETHAN "BLACK-WORK" (LINEN WORKED IN BLACK SILK; DATE, 1585-1600).

Probably the earliest type of English domestic embroidery of which examples have been preserved is that called *Black-work*—linen embroidered with black silk. *Black-work* was familiar in the days of Henry VIII., and was particularly popular under Queen Elizabeth. This pillow-case (bought with Lord Falkland's Collection in 1924), from its excellent state of preservation and its fine design, ranks as one of the best examples of Elizabethan black-work in any collection.

(Reproduced by Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.)



GERMANY'S £50,000 "SEATED GODDESS," WHOSE AUTHENTICITY HAS BEEN CHALLENGED.

The statue illustrated here was purchased by Germany from Italy for £50,000 at the beginning of the war. Considerable astonishment was caused the other day by reports stating that Professor Galli, Director of Art and Museums in Calabria, had doubted the statue's authenticity. The incident recalls the case of the celebrated Von Bode "Flora" bust.

WALES'S FIRST WIN AT TWICKENHAM: A TENTH-GAME VICTORY.



A LINE-OUT DURING THE RUGBY INTERNATIONAL BETWEEN ENGLAND AND WALES, WHICH WALES WON BY SEVEN POINTS TO THREE: ENGLISH FORWARDS (IN WHITE) JUMPING FOR THE BALL—SHOWING SOME OF THE CROWD OF 60,000 WHO WATCHED THE MATCH.



ENGLAND'S ONLY SCORE: THE HALF-BACK, W. ELLIOT, MAKING HIS TRY IN THE FAR CORNER, AFTER A MOVEMENT STARTED BY ELLIOT HIMSELF AND CARRIED ON BY BURLAND AND BOOTH.

In the presence of the Prince of Wales and about 60,000 spectators, Wales beat England at Twickenham on January 21, by a dropped goal and a try (7 points) to a try (3 points). The weather was fine but cold, and a fast and exciting match resulted, at the end of which there was no doubt that the winners were the better side. England were handicapped by the loss of the Bath three-quarter, R. A. Gerrard, in the second half, who had to retire through an injury to his eye, but

by that time Wales were already leading by four points to three, and had proved themselves a fine team. C. D. Aarvold, the English captain, took Gerrard's place in the centre, and R. Bolton left the pack to take Aarvold's place on the wing. With one forward short, England were mainly on the defensive, and were rather lucky not to lose by a bigger margin. Of the previous nine games between the countries at Twickenham, England has won seven, the other two being drawn.

BOOKS OF THE DAY.

RUSSIA is a mysterious factor in the problem of the world's future, the unknown quantity in the international equation. Her political evolution is a matter that affects us all, and we shall be wise not to neglect any book that bears upon the subject. In the records of any great event, the most valuable evidence, of course, is that borne by the protagonists. Consequently, unique value belongs to "THE HISTORY OF THE RUSSIAN REVOLUTION." By Leon Trotsky. Vol. II., "THE ATTEMPTED COUNTER-REVOLUTION"; and Vol. III., "THE TRIUMPH OF THE SOVIETS" (Gollancz; 18s. each). These two volumes carry on and complete the story told in the first, which received a full-page review, by another hand, in our issue of July 9 last. Our critic said, in conclusion: "This volume covers only the period up to July (1917), when Lenin's policy had apparently failed. . . . But, while others wrung their hands, he continued to know what he wanted. We are promised in Trotsky's second volume the grim story of how he got it." That promise has been abundantly fulfilled.

The scope of the whole work, it should be noted, is restricted to the eight months of the actual Revolution, February to October, 1917, and it does not comprise the subsequent history of Russia since the upheaval. There is, however, voluminous criticism of Stalin and his policy in the appendices. One main point of difference between "Trotskyism" and what Trotsky calls "the Stalin bureaucracy" appears to concern world propaganda. He himself holds, citing Lenin in support, that Bolsheviks should go out and preach to all nations. "The problem of a socialist transformation of society," he declares, "was proclaimed to be in its very essence international." On the other hand, as he puts it, "the present official policy of the Soviet Union rests upon the theory of 'socialism in a separate country.' . . . Thus the epigones of Bolshevism have done away with their own past."

Trotsky writes in the third person, which gives his narrative objectivity, but prevents him from exploiting to the full his experience as an eye-witness. He seems as coyly averse from the first person singular as any Victorian, even in the introduction, where he might surely have dropped the editorial "we." He has evidently been careful to avoid giving an impression of egotism. In his own phrase: "We have taken measures to see to it that 'personal' questions should not occupy a greater place in this book than that to which they can justly lay claim." At the same time, "the author neither wishes nor is able to erase from history" his own prominent part in the events. We are reminded that the names of "Lenin and Trotsky" were always coupled together as the prime movers and principal founders of the Soviet régime. Stalin then, it appears, occupied a back seat. To his chief, Lenin, Trotsky renders tribute as "the greatest figure in the political history of Russia."

Amid the whirl and chaos of revolution, the participants do not sit down quietly to write up their diaries or compile records. At the historic meeting in Smolny that decided the new order in Russia, "no minutes were kept—or they have not been preserved. Nobody was bothering about future historians." Trotsky does not preface his new volumes with "documentation," although in the text he quotes many books, newspapers, and speeches. In general, his story seems to flow spontaneously from his own knowledge and recollection, and he has made the most of the opportunity "to paint history from the life." The result is a narrative of swift movement and compelling interest. Scenes of action are vividly described, as, for example, the capture of the Winter Palace, regarding which Trotsky refutes allegations of outrages against the Women's Battalion. Personalities, both of colleagues and opponents, are happily hit off in pen portraits, and there are touches of ironical satire, especially regarding Kerensky and the other "compromisers."

English readers must beware of being carried away on the flood tide of Trotsky's passionate enthusiasm for

his creed, and should bear in mind that Britain is not Russia, and has not had the same past of tyranny and corruption to justify violent change. Moreover, we still have a lingering taste for individual freedom, while the socialist practice seems to amount to the organisation of slavery. I have not noticed in Trotsky's book any particular animus towards this country, and incidentally he remarks of the British Ambassador in Petrograd: "Buchanan was not only a gentleman, but also a diplomat." Finally, Trotsky borrows from us a text for his concluding peroration on the blessings of Bolshevism. "The chief task of a political régime," he writes, "according to an English aphorism, is to put the right people in the right positions," and he goes on to contend that, in the given concrete conditions, Lenin's way surpassed that of Nicholas II. or Kerensky. "That aristocratic culture overthrown by the October revolution," he writes, "was only a superficial imitation of higher western models. Remaining inaccessible to the Russian people, it added nothing essential to the treasure-trove of humanity. The October revolution laid the foundation of a new culture taking everybody into consideration."

One cannot deny to such passages a regard for the welfare of the oppressed. On the other hand, the atrocities so widely reported during the Revolution (including the tragedy of Ekaterinburg, to which I can find no reference)

Bennett, who asked to see the manuscript in 1922. "Your notes," he told the author, "have no 'news value' now, but when ten years have gone by, they will have acquired definite historical importance." Mr. Hodgson went out to Russia in May 1919, on behalf of a group of English newspapers, to establish touch with Denikin's armies and send home a true and full account of the state of affairs. His terse record of a campaign now half-forgotten in this country is very enlightening, both as a description of events and as an explanation of its failure. Summing up his conclusions on the efforts made in support of Denikin, he says: "It is very much to be feared that the only effect of outside muddling was to foment and perpetuate fratricidal strife, to embitter all international relationship, to spend large sums of badly needed money."

Mr. Hodgson's book leads me to doubt whether, even if Denikin had succeeded, he would have effected much improvement in Russia. The Bolsheviks at least knew how to organise. Denikin and his officers were evidently bent on reprisals ("I will hang," he said, "all who have been implicated in the vile reign of Bolshevik terrorism"). Mr. Hodgson cites evidence to confirm the stories of Bolshevik atrocities, but at the same time he enables us to understand why they were so terrible. "The vitriolic anger," he writes, "always engendered in internecine strife made itself especially felt in Russia because of the comparatively uncivilised condition of large sections of its inhabitants." Whose fault was that? It was the nemesis of previous neglect and misgovernment. Recalling Tsarist days, he continues: "The Europeanised classes always acted as though master and man were composed of different clay," and this attitude "led to a state of mind among the proletariat which made atrocities inevitable." The same lack of fraternity existed between officers and men in the Imperial armies. "These officers placed their unfortunate compatriots upon a level with the negroes of our Empire. Can we wonder that the ultimate result of centuries of social divisions was the cataclysm of 1917?"

Mr. Hodgson reveals the prevalence of bribery and corruption among the ruling classes. "It is possible," he says, "to square almost anybody, high or low, in Russia; it always has been." He also makes astonishing disclosures regarding the way in which (as a result of this dishonesty) enormous quantities of equipment and uniforms, poured into Russia at the British taxpayer's expense, mostly passed into private hands. After mentioning several flagrant examples, he adds: "Britain sent Denikin enough soldiers' clothing to equip an army twice the size of her own peace establishment. He never claimed to have had more than 300,000 men at his disposal; but neither at the Tsarist nor the Don front did I ever see as many as 25 per cent. of the fighting-men in British kit."

I must hold over three other important books that illuminate the Russian scene, past and present. An imperial monster of cruelty, whose wholesale atrocities must have sown in his subjects prolific seeds of revenge, is portrayed in "IVAN THE TERRIBLE." By Stephen Graham. Illustrated (Benn; 18s.). To recent times belongs "A PRINCESS IN EXILE." By Marie, Grand Duchess of Russia. Illustrated (Cassell; 16s.). This is a sequel to the author's previous book, "Things I Remember," describing her escape after the Revolution. Finally, we have the absorbing autobiography of a great Russian singer in "MAN AND MASK." By Feodor Chaliapin. Illustrated (Gollancz; 18s.). Despite a deep affection for his native land, Chaliapin found his love of liberty a still stronger motive, and ultimately sought happiness elsewhere. Incidentally he describes interviews both with Lenin and Trotsky and with other revolutionary leaders. One little incident during a conversation with Zinoviev is significant. "While I was with him," writes Chaliapin, "the telephone bell rang and I heard him say: 'No need to trouble about them. Treat them with the utmost severity. Shooting's too good for the swine. . . .'" That seems to explain a good deal. C. E. B.



A PAINTED PANEL BEARING ON THE QUESTION OF THE PROTOTYPE PORTRAIT OF CHRIST: A COPY, ACCORDING TO ITS INSCRIPTION, OF THE PORTRAIT CARVED ON AN EMERALD AND PRESENTED BY THE TURKS TO INNOCENT VIII.

Our readers will recall the article on the prototype portrait of Christ, in our issue of December 31, by the Rev. C. C. Dobson. He there drew attention to the portrait carved on an emerald for the Emperor Tiberius and afterwards presented to Pope Innocent VIII. The portrait on this panel is of particular interest since it closely resembles that illustrated in our issue of December 31, which may be the prototype portrait. The inscription reads: "This present figure is the similitude of Our Lord Jesus Our Saviour Imprinted in amirald by the predecessors of the Greate Turke and sent to Pope Innocent the viii for a token to redeme his brother that was taken prisoner."

are dismissed with a perfunctory flourish. "But the misfortunes," asks Trotsky, "which have overwhelmed living people? The fire and bloodshed of the civil war? Do the consequences of a revolution justify in general the sacrifices it involves? The question is teleological and therefore fruitless." That is one way of shifting governmental responsibility. Much virtue in teleology! In the subjective sense, "sacrifices" may be laudable enough: objectively, they are usually called something else. Be that as it may, Trotsky's book takes its place among the historical documents of revolutionary literature. One may commend it as such without endorsing his social and political doctrine.

Spain and Italy appeared to manage their latest revolutions with comparatively little bloodshed. The difference in Russia was apparently due to the fact that it was not only a political upheaval, but that hateful and stupid thing known as "the class war." How much wiser is our own ideal of social brotherhood and comradeship, levelling-up, and equality of opportunity! In Russia, it seems, only Communists are comrades, and the rest are beyond the pale. The Terror, of course, is a thing of the past, but I still notice, in reports of speeches by some Soviet leaders, indications of a tendency to regard "destruction" as a legitimate means of removing opposition.

There is much light on post-Revolution events in a belated book that carries us back fifteen years, entitled "WITH DENIKIN'S ARMIES." Being a Description of the Cossack Counter-Revolution in South Russia, 1918-1920. By John Ernest Hodgson, War Correspondent with the Anti-Bolshevik Forces. With Frontispiece Portrait and two Maps (Lincoln Williams; 7s. 6d.). One reason for the delay in publication may have been a dictum of Arnold

CARDBOARD AEROPLANES AS TARGETS FOR GERMANS: "SUBSTITUTE" MACHINES FOR ANTI-AIRCRAFT PRACTICE.



THE "PILOT" MANŒUVRING A CARDBOARD MODEL AEROPLANE ATTACHED TO A WOODEN SPAR, WHILE PROTECTED BY A SHIELD FROM MACHINE-GUN BULLETS FIRED FROM THE GROUND.



ANTI-AIRCRAFT PRACTICE WITH A CARDBOARD MODEL AEROPLANE IN GERMANY: A MACHINE-GUNNER AIMING AT THE "TARGET."



A CARDBOARD MODEL AEROPLANE IN THE AIR MOVING ALONG A CABLE: A BACK VIEW, FROM THE PLATFORM, SHOWING MACHINE-GUNNERS BELOW AIMING AT THE AEROPLANE.

GERMANY, forbidden an air force or anti-aircraft batteries, resorts to substitutes. Just as exercises are carried out with cardboard tanks, so anti-aircraft machine-gunners practise against small cardboard model aeroplanes. To get the "aeroplane" to the desired height, a tower, or pylon, is erected, near which it runs along a wire cable. About midway on the tower, on a platform, is a device by which a soldier moves backwards and forwards the miniature aeroplane slung from the cable. The machine-gunners on the ground try to shoot it down. This cardboard aeroplane, of course, cannot fully replace a real one, which can move from right to left, and up and down, whereas the model, owing to its cable, can only go to and fro. A second apparatus (illustrated in the upper left photograph) employed by the German anti-aircraft force is even simpler, for the dummy aeroplane turns in the air on a wooden spar. At the same time it is harder to hit because much smaller. The big shield is a bullet-proof protection for the man working it.



THE "PILOT" MANIPULATING THE MECHANISM TO GET THE CARDBOARD "AEROPLANE" (IN CENTRE BEYOND) INTO POSITION AGAIN—A MACHINE-GUN CREW BELOW (ON RIGHT).

NEW LIGHT ON THE ART OF PREHISTORIC PERSIA.

FURTHER DISCOVERIES AT DAMGHAN, ON THE SITE OF TEPE HISSAR, RANGING IN DATE FROM ABOUT 4000 TO 1600 B.C.

By ARTHUR UPHAM POPE, Adviser in Art to the Persian Government, and Adviser in Persian Art to the Pennsylvania Museum. (See Illustrations on three succeeding pages.)

In our issue of March 26, 1932, Mr. Upham Pope contributed an illustrated article on the discovery of a Sasanian palace at Damghan, in Northern Persia, with rich treasures of sculpture and architectural decoration. Further photographs of remarkable finds there, contributed by Dr. Erich Schmidt, appeared in our issue of November 12 last. In the following article, to which three other pages of illustrations are attached, Mr. Pope describes the later discoveries made during the completion of the excavations.

THE excavation of Damghan has just been brought to a close. The final stakes were driven and the site cleaned and covered before Christmas. More material probably remains, but from the scientific point of view the site has now been thoroughly exploited. The expedition was initiated by the University Museum and the Pennsylvania Museum of Art of Philadelphia, and last year was assisted by the American Institute for Persian Art and Archaeology. It has been from the outset directed by Dr. Erich Schmidt, who has proved a most resourceful and competent director, extricating from the complicated mound not only a great mass of material, but important and precise information that permits of reconstruction, in considerable detail, of the varied cultures established there since the beginning of the fourth millennium B.C. There are four distinct cultural epochs at Tepe Hissar. They naturally interpenetrate and overlap, and there are sub-phases and transitional phases, which will be disentangled as the material can be studied in a more leisurely and scientific manner. In the meantime, it is possible to summarise the finds and indicate the general significance.

The earliest epoch, Hissar I., dates, Dr. Schmidt thinks, from the beginning of the fourth millennium B.C. Walls of mud-brick define a complex of buildings, most of which, however, have by this time rejoined Mother Earth. Hissar I. was evidently a settled town, apparently one of the earliest fixed habitations which we have so far found. The culture shows definite relations with that of Elam and Susa. It has similar painted pottery and, in part, a similar iconography. The bowls and cups are of buff, hand-made pottery, painted with geometrical and animal figures, often done with a good deal of taste. They are not so thin nor so exquisitely turned as those of Susa, nor do the patterns attain the beauty and sophistication of the remarkable wares of the Susa I. type. The pottery at the beginning of the period shows only geometrical patterns, but toward the middle phase we find very energetic animal designs, in which a robust and powerful ibex is most conspicuous. A feature of the ornamentation is the dismemberment motive, detached parts of animals being used as decorative elements. Masses of beads were found along with the pottery, mostly carnelian, onyx, chalcedony, frit, and shell.

It is not easy to give the precise limits to the Hissar II. period; in general it occupied the third millennium B.C.

We can see here the beginnings of the polished grey ware, of which such superb examples were found by Dr. Wulsin at Asterabad. These at Tepe Hissar are often found with stems and bases, but, though some are very handsome, they lack the exquisite delicacy of contour and variety of shapes of the somewhat later Asterabad finds. Among them were a few remnants of simple forms of the Hissar I. painted pottery, principally striped bowls.

The Hissar II. culture appears to have occupied all of the third millennium. We now find, in addition to the painted pottery, which still continues, but in a much more abbreviated and degenerate form, a new type of polished grey ware, often of considerable beauty and variety of form. In the later Hissar II. period, we find this grey polished ware ornamented with burnished lattice-like patterns. The jewellery becomes much richer and more varied, and vessels of alabaster begin to appear. The houses are much more highly developed and there is evidence of a fairly advanced, though still apparently provincial, culture.



FIG. 1. POTTERY OF THE HISSAR II. PERIOD (THIRD MILLENNIUM B.C.): PAINTED VESSELS.

"The beginning of Period II. marks the end of the Painted Pottery Era. However, we found repeatedly that the grey vessels of the earliest postulated newcomers of Hissar II. occurred with the last painted vessels of Period I. in the same graves. The painted vessels here shown with the typical footed bowls, goblets and jars of Hissar II. appear to be surviving types with degenerate designs, rather than vessels of the last Hissar I. sub-phase. In the course of Period II. the painted pottery disappears almost entirely. Only a few simple fossilised forms and designs survive as late as Period III. In the transitional layer of Hissar II.—III., suggesting fading rather than sudden change, pot forms of the two periods are intermingled, and footless forms of Period II. persist during the subsequent period. It is a noticeable fact that many Hissar II. forms are identical with those of the earlier painted vessels."

Hissar III., the third epoch, which dates from approximately the beginning of the second millennium, and lasted probably until 1600 B.C., yielded a great mass of material which was as surprising as it was beautiful and important, and sufficiently varied to make possible the reconstruction of a highly developed and interesting culture. The painted ware has now completely disappeared, the jewellery is

much more varied, including now gold fillets and silver spiral ear-rings and bracelets, together with delightful little animal figures variously used, miniature moufflon heads, ducks, turtles, superbly carved in lapis or chalcedony or rendered in gold or silver. The weapons and implements are very fine, beautiful lance-heads and daggers that are set in sockets of bitumen and silver in chequer-board pattern. In some cases tassels hung from the base of the spearpoint, and the shafts, which have by now disappeared, were wound with silver bands and terminated, like the daggers, in chequer-board grips of silver and bitumen.

Vessels of alabaster are particularly numerous; sometimes in the form of little pots, beakers, high-stemmed goblets, or plates, and vessels of copper, silver, lead, and gold.

There are numerous discs and grooved columns of alabaster which do not fit together and for which as yet no plausible explanation has been offered. Important and as yet unexplained effigies were found throughout this period—female effigies in outline, both in alabaster and silver, as well as niches, of the same shape, in the principal building, and a whole horde of little copper men figures in various attitudes of prayer and offering.

Hissar III. was obviously a walled town, the houses closely packed together, intelligently planned, and with commodious domestic offices. The principal structure, which was almost palatial, contained a look-out tower, a store-room, and a granary besides. The entire settlement was at one time overwhelmed by fire. It was apparently attacked, probably at night, by marauders, who, not being able to force the gateways, climbed over the roofs and threw brands into the wheat-room, which burned with furious heat. Some of the occupants in desperation tried to force their way up the staircases, but were repulsed by the assailants, whom they hurled down again. Their skeletons were found at the foot of the stairs, their useless weapons about them. Others were overcome by fire and smoke in various parts of the building. The fire spread over the whole town, which was apparently quite thoroughly ruined. The marauders may have been after cattle, for they did not try to force their way into the hot and smoking ruins. Thus the contents of the buildings were preserved for the archaeologists who came four thousand years later.

Some 1600 skeletons were discovered, many of them in poses expressive of the conditions of death. Only one young dancer was carefully laid out, in a characteristic dancing pose, her slender limbs laden with the finest jewellery of the period. One grave told a dramatic story, that of a young warrior, not more than twenty years old, apparently a prince or one of high rank, judging from the wealth of material in the grave. His head was turned sideways, half-buried in the bend of his arm, his right hand covering the rest of his face, as if to conceal some final moment of anguish or tears of despair. A bright onyx jar, which he must have especially treasured, had been placed carefully within the curve of his right arm.

Hissar III., in general, marks an incursion into Iran of the western Steppe culture. Some of the beauty of the jewellery and other remains seems to some extent to be the work of a provincial people, not equal in finesse and sophistication either to the material found at Susa, Persepolis, or, to some degree, in Luristan. A very large number among the skeletons were Mongoloid in character, an unexpected evidence of early relations between Iran and the Far East.

The finds again illustrate the antiquity of art and culture in Iran, and, when they have been thoroughly studied in relation to other finds, are certain to assist greatly in the reconstruction of early civilisation in general, and the culture of Western Central Asia in particular.



FIG. 2. A YOUNG WARRIOR'S BURIAL IN THE TREASURE HILL AT TEPE HISSAR: THE SKELETON AMONG FUNERARY TREASURES.

"He was about twenty when he died," writes Mr. Upham Pope. "Perhaps in order not to show his agony, he had buried his face in the hollow of his right elbow, while the extended left hand also protected his face from view. A magnificent copper wand (Fig. 13 on page 118) lay beside his head. Four powerful copper daggers were at his right side. A beautifully banded alabaster vase (Fig. 12 on the preceding page) had been given to him, in addition to various grey vessels, crushed by the pressure of the earth. One of the grey vessels, which were found in this burial, was filled with hundreds of ornaments made of lapis lazuli, alabaster, chalcedony, frit, bitumen, ivory, shell, and vari-coloured stone."



FIG. 3. TREASURES FOUND IN A YOUNG WOMAN'S GRAVE TO EQUIP HER FOR THE HEREAFTER: LATE HISSAR III. JEWELLERY (C. 1600 B.C.)

"Close to the grave of the young warrior (Fig. 2) we found the burial of a rather young adult woman, equipped for the hereafter in a similarly abundant manner with things she valued during her life. There were delightful little silver vessels, which time has coloured purplish grey. Large coiled bracelets, a copper wand with conical head, copper pendants ending in two scrolls, and coiled copper earrings were covered with a thick crust of green and blue oxide. Behind the head lay clusters of beautiful ornaments, exceptionally large chalcedony pendants, beads of silver, lapis lazuli, alabaster and frit, a silver disk, and a little female effigy of silver with a bird on either shoulder. At the foot end lay a fine alabaster bowl of attractive orange shades."

RELICS OF PREHISTORIC ART IN NORTHERN PERSIA : COPPER WANDS AND WEAPONS; POTTERY WITH ANIMAL DESIGNS.

PHOTOGRAPHS AND NOTES BY ARTHUR UPHAM POPE. (SEE HIS ARTICLE OPPOSITE AND ILLUSTRATIONS ON TWO SUCCEEDING PAGES.)



FIG. 4. A COPPER WAND (LATE HISSAR III.) : A SYMBOL OF FARMING, WITH A FIGURE OF A PEASANT DRIVING YOKED OXEN. (ACTUAL SIZE, 3½ IN. HIGH.)



FIG. 7. A COPPER WAND (LATE HISSAR III.), WITH PAIRED SCROLL HEAD, STANDING IN A SMALL LEAD BOTTLE. (ACTUAL HEIGHT OF BOTTLE, 3 IN.)

"Elaborate wands," writes Mr. Upham Pope, "occur only during the last phase of Hissar III., which is extraordinarily fertile as to unusual and advanced pieces of workmanship. The upper wand (Fig. 4) we called a culture historical document. It symbolised farming. On the discoid head a peasant is pictured driving a span of long-horned oxen, under an elaborate yoke. There may have been a miniature plough of perishable material, and the raised hand of the farmer may have swung a stick. But even without these attributes the idea is perfectly clear. The second wand stands in its receptacle in form of a small lead bottle (Fig. 7). The wand head is a simple paired scroll, a type encountered quite frequently."



FIG. 10. AN IBEX BOWL OF HISSAR I., MIDDLE : A DESIGN WITH THE CURVED HORNS ENCLOSING THE SUN SYMBOL. (ACTUAL HEIGHT, 7½ IN.)

"The ibex is the most impressive ornamental element of the middle phase of Hissar I. (about 4000 B.C.). A powerful male is here pictured. The widely curved horns enclose the omnipresent sun symbol, and a long beard hangs down the chest. The branch-shaped enclosure may symbolise forest."

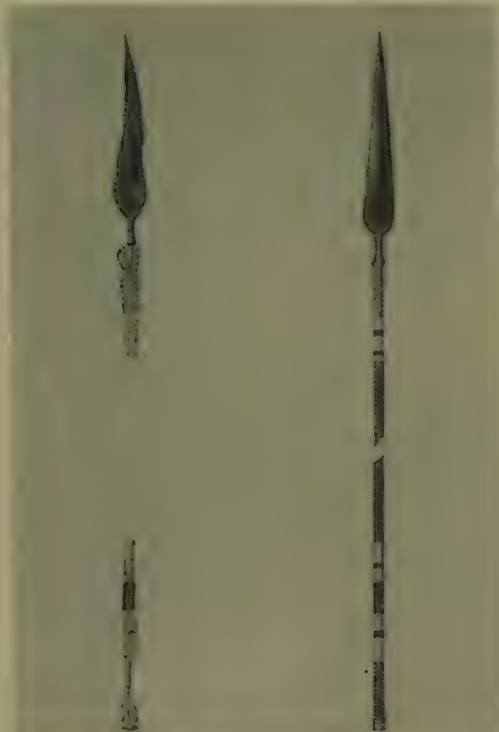


FIG. 5. A SPEAR BLADE FROM THE MAIN HOARD, WITH SHAFT ORNAMENTS OF SILVER AND GOLD : (LEFT) THE ORIGINAL ; (RIGHT) RESTORATION. (ACTUAL LENGTH OF SPEAR, 4 FT. 9 IN.)



FIG. 8. CONOID DEVICES OF SILVER AND GOLD, SUGGESTING HORNS : (BELOW) THE ORIGINALS ; (ABOVE) RESTORATIONS. (ACTUAL LENGTH, 5 IN.)

"In the hoard which gave the Treasure Hill its name, bundles of copper weapons and tools were included, and many sets of shaft ornaments (Fig. 5, above), in the form of tubes and ribbons of silver, still lay in their original position. The long copper blades were fixed to the shafts by means of bent-over stems ending in a button. Silver ribbons and cord, interchanging to form a chequerboard pattern, enclosed the shaft head. Rings and tubes of silver and gold encircled further parts of the shafts, the bases of which stuck in a short silver cylinder locked at the shaft end by a disk and continuing for a distance in a silver ribbon and cord pattern equal to that at the head end. The conoid devices of silver and gold shown in Fig. 8 remind one of signal horns."



FIG. 11. A BOWL OF HISSAR I., DECORATED WITH A LEOPARD PATTERN EXCEPTIONALLY NATURALISTIC FOR THIS EARLY PERIOD. (ACTUAL HEIGHT, 5 IN.)

"Tiger or leopard patterns are frequent on pots of the middle and late sub-phases of Hissar I. The animals are seldom as naturalistically painted as those on the vessel here illustrated. As a rule they simply consist of series of hatched or stippled triangles, their legs ranging in number from three to six, while the head is often not marked at all."



FIG. 6. A UNIQUE GREY BOWL (LATE HISSAR III.) : ADORNED WITH ZIGZAGS AND CROSS-HATCH PANEL.

"The concave cylindrical bowl is a unique specimen. It occurred in the second hoard of the Treasure Hill. Burnished horizontal bands, broad zigzags, and a cross-hatched panel ornament it."



FIG. 9. A STONE WEIGHT (MIDDLE HISSAR III. PERIOD) FOUND SHATTERED BY FIRE AND WITH FRAGMENTS MISSING.

"The well-wrought polished stone weight lay in the charred debris of the Wheat Room in the Burned Building. The violent heat of the inflammation had shattered it. Fragments are missing, thus making it useless for one of the many small studies connected with the excavation, namely, the determining of the weight units used by the ancient people."



FIG. 12. THE ALABASTER VASE OF THE YOUNG WARRIOR, WITH A NATURAL PATTERN OF GREYISH WHITE AND BROWN SHADES. (ACTUAL HEIGHT, 7½ IN.)

"It is an interesting fact that only very few simple stone cups resemble the contemporaneous grey ware of the last Hissar III. sub-phase. It is equally noticeable that not a single stone vessel appeared in any of the earlier deposits." The above vase is seen also in Fig. 2 on page 116.

TREASURE FROM A CITY IN NORTHERN PERSIA BURNT 4000 YEARS AGO: NEW EVIDENCE ON EARLY CIVILISATION IN WESTERN CENTRAL ASIA.



FIG. 15. SILVER VESSELS OF THE YOUNG WOMAN'S GRAVE: ONE OF HOUR-GLASS SHAPE (LEFT) WITH CONICAL LID; AND A LITTLE CUP.

"It rarely happened that we found the extremely frail silver vessels of Hissar III. in such perfect condition as those here pictured. The little cup to the right is encircled by an incised floral ornament. The second problematical receptacle is hour-glass shaped. A narrow aperture opens through the top, while the conical lid hangs at the side, attached through a hole, in the same manner as various beads. There are no traces of soot, which might have suggested use as a lamp; perhaps it was a cosmetic jar."

FIG. 13. THE COPPER WAND OF THE YOUNG WARRIOR: A SYMBOLIC SCEPTER-HEAD SURMOUNTED BY AN IREX. (ACTUAL LENGTH, ABOUT 5½ IN.)

"The symbol of the young warrior," writes Mr. Upham Pope, "is the most impressive wand we found. A proud, aggressive lion stands on top of a six-pointed star topping a long cylindrical socket which expands at the centre of its length, and at the base. Copper substance permeated the wooden shaft and preserved part of it. It was used as a scepter, not as a weapon."



FIG. 14. AN ALABASTER FIGURE OF A WOMAN, WITH SILVER RINGS IN THE EARS AND A PERFORATION AT THE TOP FOR SUSPENSION: A STEREOTYPED FEMALE SYMBOL. (ACTUAL HEIGHT, 7½ IN.)

"On the occupational floor of the uppermost Hissar III. level, we found a second hoard deserted by its former owners. It included this typical Hissar III. effigy of a woman with silver rings in the ears, and a perforation for suspension. From middle Hissar III. on, we find this stereotyped female symbol of hour-glass shape. There are little specimens of copper, lead, silver, and iron, and larger ones with a bird on each shoulder appearing to chirp their tales to the ears of the deity. In the Burned Building, we found it used as architectural adornment on the base pillar of a stairway and a little pottery woman in vessel form accompanied an old man to his grave."

THE photographs given on these two pages illustrate the very interesting article on page 116, by Mr. Arthur Upham Pope, in which he describes the results of the latest excavations at Damghan, in Northern Persia, on the neighbouring site known as Tepe Hissar. The expedition, he mentions, was initiated by the University Museum and the Pennsylvania Museum of Art of Philadelphia, and last year was assisted by the American Institute for Persian Art and Archaeology. It was from the beginning under the direction of Dr. Erich Schmidt, who contributed a number of photographs, illustrating the

(Continued opposite.)



FIGS. 16 AND 19. JARS OF ALABASTER (FROM THE SECOND RECEPICLES FOR COSMETICS): (LEFT) A GLOBULAR VESSEL, DECORATED WITH

"In the grave of the Little Girl found during the last season, two alabaster jars appeared, identical with the globular vessel here illustrated."



FIG. 17. POTTERY VESSELS OF THE RELIGIOUS HOARD: EXAMPLES FROM A LARGE NUMBER OF CONOID CUPS, AND OF AN ASTONISHING COLLECTION OF BRASSIERS IN VARIOUS SIZES.

"Great numbers of conoid, usually half-coloured, cups were found scattered about in the same area as the statuettes. Many of these cups were inverted. Others formed incised groups. Some of the cups, as well as a jar, have simple band decorations in a purplish red colour. There occurred also an astonishing number of brassiers, ranging from miniature sizes to normal dimensions. None, however, identical from the effect of fire. These vessels serve to fix the date of the hoard. We found identical pots in the top layer of the mound at various spots. Their occurrence in no case precludes the middle phase of Hissar III. Most of them were definitely associated with the deposit of the last sub-phase."

PHOTOGRAPHS AND NOTES BY ARTHUR UPHAM POPE. (See



FIG. 18. EXTRAORDINARY LITTLE COPPER STATUETTES 'OF NUDE MEN'; ALSO SMALL COPPER RECEPTACLES AND A COPPER DUCK: OBJECTS FROM A RELIGIOUS HOARD.

"These extraordinary little copper statuettes were scattered about in and mainly below the floor plane of the uppermost occupational level of the Main Mound. We attribute them to the last sub-phase of Hissar III. Some have pointed faces, suggesting birds. Others seem to have canines or feline heads. Some recall the conoid head-dresses of ancient Anatolia. The arms, bent forward or joined in front, suggest prayer or offering. Though the feet are marked in several, the figures do not stand. The pedestals were made by us. Small copper receptacles, a copper duck, and pottery (Fig. 17) were part of this hoard."



BOARD BELIEVED TO HAVE BEEN USED AS (RIGHT) A UNIQUE ANGULAR FORM, LIKEWISE CONCENTRIC CIRCLES.

The small angular jar is unique. Black incised concentric circles ornamented both vessels."



FIG. 20. ALABASTER VESSELS OF THE LATE HISSAR III. PERIOD, INCLUDING TWO REMARKABLE 'FRUIT PLATES' WITH CYLINDRICAL STEMS AND SHALLOW DISCOID BODIES: EVIDENCE FOR THE ORIGIN OF THAT CULTURE.

"These vessels will be important guides in tracing the origin of the last Tepe Hissar settlers, or, rather, the origin of those postulated newcomers that brought about decisive changes in the culture of the Hissar III. people. The extraordinary appearance of Mongolia may be a clue worth following up. Again it may be a misleading coincidence. The most striking alabaster vessels are the 'fruit plates' with cylindrical stems and shallow discoid bodies. In the most prominent group, found during the past season, elegant oval jars with discoid rims occurred. Cylindrical cups with discoid rim and expanding base are common. So are inverted conoid cups, low and tall. Globular jars, the puzzling miniature columns and discs, and the rare vessels shown on various illustrations in this report, conclude the series."

ARTICLE ON PAGE 116 AND ILLUSTRATIONS ON PAGE 117.)



FIG. 21. A CANTEEN WITH HERRING-BONE DECORATION, AND GROOVES AND LOOP-HANDLES FOR THE CARRYING CORD. (ACTUAL HEIGHT, 15½ IN.)

"Burnished grey ware is frequent only in the last sub-layers of Stratum III. The form of the vessel shown above (a canteen from the Second Hoard) is characteristic of the last sub-phase of the Hissar III. period. Its ornamentation consists of an attractive herring-bone pattern, in contrast to the more common broad zigzag design. Four raised grooves, and the two small loop-handles seen at the top, accommodated the cord used for carrying the vessel."



FIG. 22. A GREY BOTTLE-VITCHER OF THE MIDDLE HISSAR III. PERIOD: A BEAUTIFUL EXAMPLE WITH DELICATELY BURNISHED LOZENGE PATTERN. (ACTUAL HEIGHT, 19½ IN.)

"This beautiful ceramic specimen is kossid, we regret to say, if seen from another angle, though the appearance of the vessel in the illustration shows the product as the artistic pot-maker intended it to be. The perfect finish of the vessel gave it an attractive steel-grey lustre seldom appearing on the other vessels of the period. It is ornamented with a delicate burnished lozenge pattern. Although it belongs to the group of mostly less attractive bottle-vitchers of Middle Hissar III., its accurate form—for instance, the cylindrical base—is not paralleled by other vessels. Its finish puts it close to the vessels of the last sub-phase."

THE SNATCH RACKET.

BEING AN APPRECIATION OF

"THIS KIDNAPPING BUSINESS": By EDWARD DEAN SULLIVAN.*

(PUBLISHED BY JOHN LANE.)

IN an American manufacturing plant, the largest of its kind in the world, owned by one who is said to be the richest man in the world, there is a department of which the general public sees and hears little. It so chanced that the present reviewer has seen something of its working, and it may serve as an illustration of the subject under discussion. It is a department of Secret Service. It is heavily staffed, and it costs a great deal of money. Although entirely unofficial, it works in co-operation with the ordinary agents of the law, and it is as well acquainted with the ramifications of the underworld as any official detective force in America.

Every big industrial concern, employing a large number of hands and exposed to many forms of criminal attack, requires some system of private police surveillance. But the origin and *raison d'être* of this Secret Service are different from the ordinary. The whole complex organisation exists primarily in order to protect the grandchildren of the proprietor. It is not so much a law-enforcing agency as an intelligence bureau, and up to the present it has been successful in forestalling the numerous plots upon the lives or liberty of the threatened children. Without precautions as elaborate as these, the unhappy heirs to great wealth would not, from the moment of their birth, be safe anywhere or at any time.

It is not too much to say that there is not a single person of wealth or prominence in the United States who does not walk in constant danger to himself and his family. To take one example, nearly every famous "star" of Hollywood is the object of frequent threats. In 1931 the kidnappers in a Los Angeles case (that of "Zeke" Carsons) were thwarted and brought to justice. Mr. Sullivan justly observes that this circumstance "undoubtedly saved the entire motion picture colony from a reign of terror." But it is not only celebrities who

are selected for the kidnapper's attention; the snatching hand may fall upon anybody who is considered to have a "market value." Nor does it confine itself to helpless children, though they are the easiest and most profitable victims, since they provide opportunities for preying on the vitals of distracted parents. Adults are commonly abducted, often in broad daylight and in busy streets, and such terror is instilled into them that they frequently refuse to take any action after they have, at great cost, been set at liberty.

It need hardly be said that kidnapping and holding to ransom are not new crimes, nor are they confined to the United States. One of the cases cited by Mr. Sullivan, that of Charley Ross, dates back to 1874. Nor is the "racket" a recent institution; but with the coming of prohibition it attained proportions previously undreamt of, just as the "standard of living" among criminals, and therefore their rapacity, attained proportions equally unprecedented. "To-day," Mr. Sullivan asserts, "American gangsters are equipped, through booze and its associated rackets, with an annual income of more than five thousand million dollars." It was only a question of time before the "snatch racket" was included among the numerous other forms of organised depredation. The credit for so organising is attributed to a certain Fred "Killer" Burke, one of Capone's myrmidons, who took a prominent part in the classic "St. Valentine's Day Massacre" in 1929, when he and an accomplice killed seven rival gangsters with a machine-gun. The success of the racket which this gay musketeer inaugurated may be judged by a few figures. "In the United States within the last three years there have been nearly twenty-five hundred kidnapping cases reported and, according to dependable police authorities, many times that total in unreported cases. The vast majority of these cases, known and unknown, are the grist of the regularly organised and gang-supported 'snatch racket' which, although it involves secrecy, has an element of boldness seldom encountered in the early history of these vicious enterprises."

In Illinois alone the police estimate the number of kidnappings at about two hundred in the last two years, and the total ransom payment at about two million dollars. Competent unofficial authorities double these estimates.

It is unnecessary to emphasise the peculiar atrocity of the crime. Imagination cannot find its equal in calculated cruelty. Formerly the kidnappers merely threatened life, but of late they have taken to threatening torture, such as blinding with acid, and there is evidence that not infrequently they carry out their threats. The feelings of parents and relatives are harrowed by every diabolical means which sub-human ferocity can devise. More often than not, fraud is added to violence and torment, the victim being already dead when the ransom is demanded. This has happened in the majority of cases which Mr. Sullivan cites. It is well known that Colonel Lindbergh paid 50,000 dollars—about a quarter of what he spent altogether—in ransom for an infant which had been murdered immediately after its abduction. In one case, in 1927, the father demanded at least a glimpse of his child before he paid over the blood-money. The criminal was equal to the occasion. The child was shown. It had, however, "been murdered, but a wire brace held her head up so that she would appear alive, and her eyes had been braced open with care by her slayer, using wax. The child's legs were missing." Since ape became man—and, indeed, before—no more dreadful crime has been known to humanity than now stalks unchecked through the Christian civilisation of the United States.

The circumstances of the Lindbergh case are so fresh in the minds of the public that they need no repetition, and Mr. Sullivan's account adds little to what is public property. The case, however, may serve to illustrate the characteristic accompaniments, and *sequela* of a major operation of the "snatch racket." The first result is that a tremendous police system is set in motion. In size, elaborateness, and "scientific" complexity of organisation, it probably has no rival in the world. Its reticulations extend to every corner of the

country. The President in-person exhorts it to its utmost efforts. It is overwhelmed with "evidence": no less than five thousand "clues" are investigated. Nothing whatever results. Conflicting police authorities fall out with each other and resort to recriminations. Baffled and discredited, the police find victims to justify their existence. A number of persons are "grilled"—that is, tortured. We use the word advisedly: in spite of official denials, there is not a man, woman or child in the United States who does not know that the police habitually inflict mental and physical torture on suspects. Among the victims is an entirely innocent English servant-girl. Though there is no evidence that she was actually man-handled, she was so terrorised that she took her own life rather than face her persecutors.

The unhappy parent, disgusted with the impotence of the police, is reduced to the humiliating expedient of resorting to the underworld and setting thieves to catch thieves, or, rather, murderers to catch murderers. This constantly happens in kidnapping cases, and the inevitable result is that the police and the private agents merely confuse each other's trails, and enormously strengthen the hands of the offenders. The latter are secure in the knowledge that



AT THE "REIGN OF QUEEN ELIZABETH" EXHIBITION: THE PIPE WHICH SIR WALTER RALEIGH SMOKED ON THE SCAFFOLD.

As mentioned on another page, an Elizabethan Exhibition is being held at 22-23, Grosvenor Place. The note to this exhibit reads: "The pipe smoked by Sir Walter Raleigh on the scaffold (in the year 1618). As he placed his head on the block, Sir Walter handed this pipe to his distinguished relative Bishop Andrews as a memento. It remained in the possession of the family descendants until purchased by Alfred Dunhill November 28th, 1911." The pipe was shown by television by the B.B.C.

The first result is that a tremendous police system is set in motion. In size, elaborateness, and "scientific" complexity of organisation, it probably has no rival in the world. Its reticulations extend to every corner of the



A WATCH IN THE FORM OF A GOLDEN SKULL WHICH BELONGED TO MARY QUEEN OF SCOTS: A RELIC OF THE UNHAPPY QUEEN AT THE ELIZABETHAN EXHIBITION, WHERE THE GREATER PART OF ONE ROOM IS DEVOTED TO MEMORIES OF HER.



THE GREENWICH SUIT OF ARMOUR LENT TO THE ELIZABETHAN EXHIBITION BY THE HONOURABLE ARTILLERY COMPANY: PERHAPS THE FINEST OF ALL ENGLISH SUITS OF THE PERIOD.

eventually all parties—even the police themselves—will resort to any compromise in order to save the threatened life. The victim complains that the police are incompetent or venal, and the police complain that the victim takes the wind out of their sails by "private negotiations." Thus the delightful muddle is complete, and the criminal smiles contentedly to himself.

As soon as the affair has become public, all the "jackals" (says Mr. Sullivan, in his own peculiar *argot*) "who invariably develop or make their existence obvious in crimes of this sort, send a vast volume of mail demanding money and describing the death of the baby; they employ all the other vicious devices by which the mentally or morally warped can weld misery to misery." A good example of the breed is Gaston B. Means: he extracted 100,000 dollars from a kindly and guileless woman who believed his professions that he was able to recover the Lindbergh baby. An even more remarkable type was the man Curtis, who, for no other reason than that a newspaper had offered him a handsome reward for his lies, deliberately kept Colonel Lindbergh in suspense for weeks and took him for innumerable hazardous sea voyages in pursuit of entirely fictitious "negotiations." For his unbelievable act of cruelty this deplorable wretch was sentenced to one year's imprisonment and a fine. Associated with him was a reverend Doctor of Divinity, but whether he was knave or dupe or (as Curtis described him) merely "publicity-fiend" has not been proved.

The Press, it need hardly be said, are early in charge of a gigantic "scoop," doing everything in their power to add to the general distress and confusion. Such is their real or assumed power that, when they are dissatisfied with the supply of "story," they actually administer a written cross-examination to the police, and the police actually submit to it.

[Continued on page 140.]

*"This Kidnapping Business." By Edward Dean Sullivan. (John Lane, The Bodley Head; 7s. 6d. net).



A DRESS THAT RANKS AS AN ART TREASURE: AN ENGLISH GOLD-EMBROIDERED GOWN OF THE LATE 17TH CENTURY, UNUSUALLY COMPLETE AND WELL PRESERVED.

The gown and petticoat *en suite* were to be seen at the recent Art Treasures Exhibition. They are English, date from the late seventeenth century, and are unusually complete and well preserved. The gold embroidery is in the form of a Renaissance design. The gown combines a fitted corsage and full train in one. It has very short sleeves ending in an embroidered padded "turn-up" just above the elbow. The fronts of the bodice form embroidered *revers* meeting in a point at the waist, below which they curve away backwards

to form a train. The edge of the skirt on either side is caught up to a hook at the back of the waist. A wedge-shaped panel of embroidery runs down the centre of the back, on either side of which the material is gathered at the top in two vertical pleats. The petticoat, gathered full on the hips and behind, matches the gown. Here the embroidery runs down in vertical panels to a deep gold border at the hem. The pocket holes are concealed in the pleats. The Art Treasures Exhibition, it will be recalled, was held in Christie's Great Rooms.

REPRODUCED BY COURTESY OF ACTON, SURGEY, LTD., 3, BRUTON STREET, BOND STREET, W.1.



AT THE "REIGN OF QUEEN ELIZABETH" EXHIBITION: QUEEN ELIZABETH IN MOURNING—
POSSIBLY AFTER RECEIVING NEWS OF THE MASSACRE OF ST. BARTHOLOMEW'S EVE.

This picture, as well as that facing it, is in the Loan Exhibition of the Reign of Queen Elizabeth, at 22 and 23, Grosvenor Place, London, which it was arranged should be opened on Thursday last, January 26, in aid of the funds of the Young Women's Christian Association of Great Britain. The following note gives details.—It was something more than a coincidence that brought to the National Maritime Museum the portraits of Queen Elizabeth and Sir Francis Drake within a few weeks of one another. The coincidence occasioned a rumour that a canvas had been found showing Queen Elizabeth conferring a Knighthood upon her most illustrious subject, who was kneeling to receive the honour. The portraits,

however, though they reached Greenwich almost at the same time, came from very different parts of the country. The portrait of the Queen was painted for one of her most valued Councillors; one who represented her as Ambassador in France, and became Secretary of State about the time when Drake first made a name for himself by his raid on Nombre de Dios. While it is not possible to date the portrait with exactness, it should be noticed that the Queen is wearing mourning, and has a mourning ring upon her finger with a black ribbon attached to her wrist. It may be that this was the apparel that she put on when she learnt the news of the Massacre of St. Bartholomew's Eve.

FROM THE ORIGINAL LENT TO THE "REIGN OF QUEEN ELIZABETH" EXHIBITION BY THE NATIONAL MARITIME MUSEUM, GREENWICH.

[Continued opposite.]



AT THE "REIGN OF QUEEN ELIZABETH" EXHIBITION: DRAKE WEARING THE JEWEL GIVEN TO HIM BY QUEEN ELIZABETH FOR "ENCOMPASSING" THE WORLD.

Continued.

The portrait of Sir Francis Drake is actually dated, and the date (1591) tells that it was painted when he was about fifty years of age, that is, about five or six years before his death. The portrait corresponds closely with the authentic contemporary engraving, even to the extent of showing the wart upon the nose. But, if there were disagreement with the engraving, the portrait could immediately have been authenticated by the jewel which Sir Francis wears round his neck, suspended by a long black cord. This jewel was presented by Queen Elizabeth, who took it from her own person and hung it round Drake's neck in token of

her admiration for his achievement in "encompassing" the world. Another curious feature of the portrait is the absence of a crest in the armorial achievement. Its singular omission supports the identification, because Drake was disputing with the College of Heralds about his crest until he sailed upon his last enterprise. The College of Heralds wanted him to accept a terrestrial globe supporting a ship in full sail, with a hand coming out of a cloud and drawing the ship with golden hawsers. Drake preferred the ancient crest of his own family, a two-legged dragon, or "Wyvern."—[Copyrights of both Pictures Reserved.]

FROM THE ORIGINAL LENT TO THE "REIGN OF QUEEN ELIZABETH" EXHIBITION BY THE NATIONAL MARITIME MUSEUM, GREENWICH.



DEWAR'S

— always a welcome "find"!

THE WORLD OF SCIENCE.

THE FLIGHTLESS CORMORANT OF THE GALAPAGOS ISLANDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

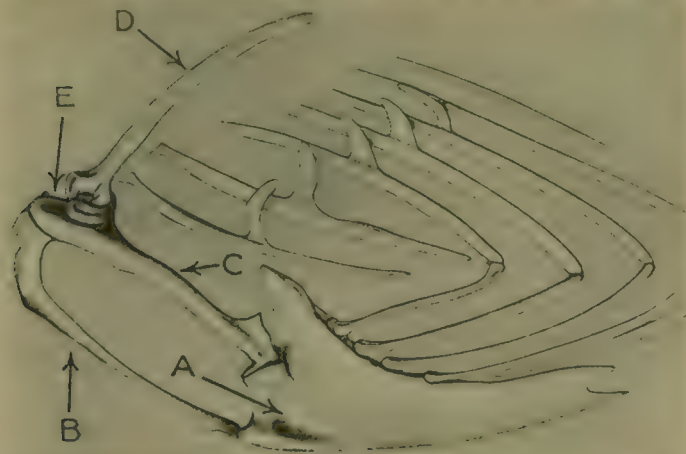
OF all those who bestow a casual glance upon the cormorant from the Galapagos Islands, just presented to our Zoological Gardens, I wonder how many, on being told that it is flightless, would find any interest in that statement? It would certainly not be a self-evident fact, for there are other species

of small carnivores and of birds of prey, which they elude by keeping to the undergrowth. The dodo and the solitaire, gigantic ground-pigeons, could never have evolved had their island fastnesses also been tenanted by wild cats, stoats, and weasels.

Flightless birds, however, are by no means confined to islands, as witness the African and South American ostriches. These birds must have lost the power of flight countless thousands of years ago; and this, too, in the face of the existence of a host of enemies in the form of jackals and members of the cat tribe, large and small. These birds suggest hidden mysteries in the "struggle for existence" which seem never to have aroused the attention of naturalists. For it is to be remembered that it is not so much the adult as the young which have to be considered in this regard, since they are relatively small, and from their inexperience less able to protect themselves. Their only protection, indeed, has

species. But these provide us with some very helpful data. Take the case of the great auk, a bird closely related to our razor-bill and guillemot. Here the question of food does not arise. But it is clear that the great auk would never have lost the use of its wings but for the fact that it found suitable breeding-ground at sea-level. The razor-bill and the guillemot have retained their powers of flight not in order to enable them to get to their food-supply, but to their ledges on the cliffs, often hundreds of feet above the sea. For here alone can they find nurseries for their young, and it will be noted that their powers of flight are little more than sufficient to enable them to ascend and descend from the sea.

The divers (*Colymbus*) of to-day are not only birds of limited powers of flight, but they cannot even walk when they come ashore. The red-throated diver comes inland to breed, choosing as a site for its nest the margin of some still pool. And it has to



1. THE BREAST-BONE AND SHOULDER-GIRDLE OF THE FLIGHTLESS CORMORANT: A PHOTOGRAPH SHOWING CLEARLY THE KEEL OF THE BREAST-BONE (A) AND FURCULA (B) REDUCED, AND IN PROCESS OF DEGENERATION FROM THOSE OF A TYPICAL CORMORANT SEEN IN FIG. 2.

The keel for the attachment of the breast-muscles has become greatly reduced in size. And the same is true of the forwardly projecting beam known as the coracoid (C) and the furcula, or "merry-thought." This reduction has kept pace with the wasting of the breast-muscles from lack of use. The coracoid, furcula, and scapula, or shoulder-blade (D), make up the shoulder-girdle. This forms the support for the wing, the housing of which is a cup-shaped cavity formed between the base of the scapula and the coracoid at E. (After Gadow.)

of cormorant there, and these rarely fly in the aviary where they are kept. Yet when one comes to inspect this new arrival carefully and thoughtfully, it will be deemed one of the most interesting occupants of the Gardens. How and why did it become flightless?

In answering these questions, a great many curious facts are brought into the light and many interesting problems are raised. To begin with, a flightless bird is an anomaly. Yet there are many and diverse species which have come to this pass. One comes, unconsciously, to think of birds as creatures which fly, not merely for the purpose of finding food or shelter, but also for the sheer joy which they find in these mid-air excursions. It may be that this is true of some species, such as adjutant storks and pelicans, but it is to be doubted whether it is true of the majority of species. For there seems to be evidence to show that where birds can find an abundance of food on the ground, throughout the year, an equable and congenial climate, adequate shelter, and no enemies, there they cease to use their wings, which, as a consequence, slowly degenerate and finally vanish altogether.

There are dozens of species of flightless birds. Lord Rothschild, than whom there is no greater authority, some years ago published a great book on this theme, magnificently illustrated. And on the occasion of the Great International Congress of 1907 he set out, in his wonderful museum at Tring, a great array of species to illustrate the various stages in the process of degeneration; ending with some of the giant Moas, in which not only the wing, but the entire shoulder-girdle to which it was attached, had vanished completely. There were, in this surprising collection, some in which the wing looked quite large enough to make flight possible. But the support of the body in mid-air does not depend merely on the area of the outspread wing, but rather on the development of the breast and wing muscles. The degeneration of these, indeed, from lack of use, is the forerunner of the reduction in size of the wing area.

When this process of degeneration begins, the first signs are manifested in the shortening of the outer flight-feathers, or primaries; as, for example, in our wren, whose powers on the wing are notoriously feeble. Compare the short, rounded wing of this bird with the long, pointed wing of the swallow or the swift, which spend the whole live-long day in mid-air. It is mainly, however, on small islands that these flightless birds are found. And this because they are relatively immune from the attacks

been, and is, their concealing coloration.

The evolution of flightless water-birds is still more surprising, especially in the case of marine



2. THE BREAST-BONE AND SHOULDER-GIRDLE OF A TYPICAL CORMORANT (THE PIED SHAG OF NEW ZEALAND); SHOWING THE KEEL OF THE BREAST-BONE (A) AND THE FURCULA (B) MUCH MORE PROMINENT THAN THOSE OF THE FLIGHTLESS BIRD SEEN IN FIG. 1.

The articulation between the furcula and the sternal keel is much more extensive than in the flightless species, and the whole girdle is more robust as a response to the stimuli set up by the stresses and strains of flight. (After Gadow.)



3. THE FLIGHTLESS CORMORANT (*PHALACROCORAX HARRISSI*), NOW TO BE SEEN IN THE ZOOLOGICAL GARDENS: A MOST INTERESTING EXAMPLE OF THE EFFECTS THAT FOLLOW ON DISUSE IN REGARD TO FLIGHT.

This bird is confined to Narborough and the neighbouring Albemarle Islands, in the Galapagos. The slightly open beak in this photograph indicates that the bird is breathing; for in the cormorant tribe the nostrils are completely closed. Only in the embryos is there ever a passage from the nostril to the wind-pipe. By the time of hatching, the nostril has been closed by a plug formed by the sheath of the beak.

Photograph by D. Seth-Smith.

shove itself from the water to the nest by its legs, the breast sliding along the ground. But long ages before the modern divers came into being, some sixty million years or so, there lived a giant species, *Hesperornis*, standing over 3 ft. high and with teeth in its jaws, wherein the wing had almost vanished, only the upper part of the humerus, or upper arm-bone, being left. It must have lived as our divers live. How many tens of thousands of years were required to reduce the wing of this ancient fossil diver from the condition when flight was a matter of daily exercise, to the vestigial condition in which we find it, is beyond our powers of estimation.

On Lake Titicaca, in the Andes, 12,644 ft. above sea-level, lives a flightless grebe. How did this bird originally find its way to this isolated region?—for grebes are all birds of poor flight. But here, again, having got there, and finding congenial conditions, it had no incentive to use its wings, and, as a consequence, they degenerated. The case of this flightless cormorant of the Galapagos (*Phalacrocorax harrissi*) (Fig. 3) is of a precisely similar kind. The condition of the sternum, shown in Fig. 1, is interesting. In cormorants of normal powers of flight, the keel of the sternum, or breast-bone, for the attachment of the breast-muscles, is surprisingly small and confined to the anterior end of the sternal plate. In this flightless bird it is smaller still; and besides the furcula, or "merry-thought," is also degenerate, as compared with that of the cormorants which still retain their ability to fly.

This bird, then, provides us with a very striking illustration of a fact that few of us ever realise—to wit, that physical fitness is largely dependent on the proper functioning of the various parts of the body. Such as are, for whatever reason, stunted of their proper exercise degenerate in consequence, and proportionately. If this "starvation" is persistent through successive generations, over long periods of time, reduction in the end leads to a vestigial condition, and, perhaps, finally to their complete suppression.

The World of the Kinema.

By MICHAEL ORME.

"YES, MR. BROWN."

"YES, Mr. Brown," at the Tivoli, is based on the German stage-play, "Geschäfte mit America," that was recently seen in its English adaptation at the Haymarket Theatre. I have not read the German original, nor did I see the adaptation; but, bearing in mind the calibre of the Haymarket comedies and the fact that Miss Madge Titheradge sustained the leading rôle, I shall not go far wrong in assuming that it has emerged from the melting-pot of the studio with very little more than its bones intact! Since those bones adjust themselves to a pattern worn thin by constant use—especially by the writers of French farce—no one will blame Mr. Herbert Wilcox or his scenarists or Mr. Jack Buchanan for their expansions, inventions, musical interpolations, and the *sauce piquante* of burlesque. From the point of view of the kinema, Mr. Buchanan, who, in addition to starring in this light-hearted picture, is also responsible for its direction, has, indeed, shown himself to be fully alive to the demands of the screen as opposed to those of the stage. He has, to begin with, discovered opportunities for an infinite variety of settings, and has persuaded the plot to pass from one *locale* to another with an ease that betrays no sign of its former limitations. Nor are the comic situations, obviously grafted on to the parent play, out of harmony with the whole spirit of this metamorphosed comedy of errors. Finally, the play has been manipulated into an excellent vehicle for Mr. Buchanan's whimsical humour and pliant personality.

As the manager of Mr. Brown's Viennese toy factory (poor post-war Vienna, will it ever strike at having so much song, dance, and general nonsense

pleasant carefree atmosphere; Miss Elsie Randolph, intelligent and lively, plays the secretary with a charming air of *tout savoir*; Miss Margot Grahame turns petulance into prettiness; and Mr. Hartley Power makes Mr. Brown



MARGOT GRAHAME IN "YES, MR. BROWN," AT THE TIVOLI: A NEW BRITISH FILM DIRECTED BY JACK BUCHANAN.

a jolly good fellow. Mr. Paul Abrahams has contributed some catchy musical numbers, and Mr. Buchanan himself, glib, graceful, and resourceful, knows just when the *soufflé* stands in need of whipping up.

PAUL MUNI IN "I AM A FUGITIVE."

The need for new material to put before kinema-goers is particularly urgent at the present time, not only because public taste has become more sophisticated, better educated, and therefore more critical, but also because the universal financial depression has affected the box-office receipts of thousands of theatres to a serious degree. In the making of new productions, therefore, it is vitally important that they should be such as will attract or startle the public into paying to see them. With this object in view, certain Hollywood producers have fallen back upon the by no means original, but hitherto neglected, idea of going to real life for their stories. Autobiography, except in comparatively isolated instances, has up to now had but little attention paid it in the kinema. And the irony of the fact that the screen, the greatest medium for dramatic realism ever known, should for so long have been concerned with so much that is false to life, so out of tune with the everyday behaviour of ordinary men and women, is not lessened by the tardy recognition of material drawn from life itself as a possible panacea for the economic ills of the film industry.

Whether such a picture as "I Am a Fugitive From a Chain Gang" (Regal), the first of the new group of "real life" stories to be released, will cause reactions according to schedule in this country at any rate remains to be seen. But, all such considerations apart, the film, as a piece of kinematic craftsmanship, and by virtue of the superlatively fine acting of Paul Muni, deserves the special attention of those who are not afraid to have their feelings harrowed and even outraged.

Based on the autobiography of Robert E. Burns, whose story was written and published in America after his second sensational escape from a Georgia chain gang, the picture is a straightforward and entirely unsentimentalised presentation of the author's own experiences. Not since Lewis Milestone shocked, enthralled, and

amazed the kinema public of two continents with his double-bladed, incisive direction of "Front Page" has anything so remorseless, so forceful, so callously keen as Mervyn le Roy's treatment of his equally melodramatic material been seen. The whole film shows a masterly economy in word and sound and picture. Every little incident, closely knit, often merely indicated, has a clear-cut significance in relation to either character or story. And, though we are revolted by the spectacle of cruelty, of suffering, of degradation inflicted upon the victims of a system incredible in any civilised country, interest in the central character is so powerfully maintained that long before the picture has run its over-lengthy course we have come to regard the young, tragic figure of the fugitive as one personally known. For, when all due allowances have been credited to Mr. le Roy himself, to the fine photography, to the meticulous attention to technical detail that taxed the resources and ingenuity of the Warner studio property-room and workshop to the utmost, it is on Paul Muni (last seen as "Scarface") that the burden of the film finally rests. In him, one feels convinced, both director and author found an ideal interpreter of a part that only a player of rare sensibility could have kept from degenerating into melodrama.

The very fact that the backgrounds of this true story of a demobilised soldier fallen on evil days, who is forced to steal at the point of a gun and twice escapes from the living hell to which he is condemned, are drawn with such vivid pictorial and technical realism makes his achievement all the greater. Any lesser conception would have been dwarfed by its surroundings, have become a mere peg for histrionics instead of psychology. Paul Muni's James Allen is a living person—impetuous, hot-headed, idealistic, impressionable; always real, always human, a vital individuality whose tragic and continuing end is as much the outcome of his character as of circumstance. This is acting of a calibre not far removed from greatness, because in the impersonation we see not the player, but the man he portrays. A year or two ago a colleague of mine enumerated what could, in his view, be described as "the great moments of the screen." They were, alas! lamentably few. To that all too slender list may now, in my opinion, be added the closing sequence of "I Am a Fugitive," the memorable scene in which the hunted man, craving a glimpse of the girl he loves, accosts her in the shadows of a garage into which she has just driven her car for the night. In the half-light they meet and cling together—she, pitiful, longing to offer sanctuary, money, love; he, the wraith of his former self, on edge at every movement, every sound. A sudden noise startles him. He backs away. She calls him, passionately pleading. But the hunt is up—in his imagination, at any rate. To her last despairing cry, "How do you live?" the answer comes back, whispered out of a blank screen—"I steal." The rest is silence.



THE FILM OF "RAIN": WALTER HUSTON AND JOAN CRAWFORD IN THE SCREEN VERSION OF SOMERSET MAUGHAM'S FAMOUS PLAY.

"Rain," a Metro-Goldwyn-Mayer drama in a tropical setting, based on Somerset Maugham's well-known play, began at the Empire on January 20. Joan Crawford takes the leading part.



THE NEW FILM AT THE TIVOLI: ELSIE RANDOLPH AND JACK BUCHANAN IN "YES, MR. BROWN," WHICH IS REVIEWED ON THIS PAGE.

"Yes, Mr. Brown," which began its run at the Tivoli on January 23, is a light-hearted comedy based on the play that was recently seen at the Haymarket Theatre as "Business With America." Jack Buchanan has the leading part as the manager of a Viennese toy factory, with Margot Grahame as his wife, and Elsie Randolph as his secretary

thrust upon it by the film-makers?), we discover Mr. Buchanan hard at work training the staff to meet their chief with a melodious "Yes, Mr. Brown" in answer to all his enquiries. The great Brown arrives, unexpectedly young and volatile. He accepts his manager's invitation to dinner, the more eagerly since he learns that his manager's wife is blonde and beautiful. Now, the wife chooses this moment of all moments to quarrel with her husband over her dog. She departs in a huff and returns to find that a pretty secretary has been palmed off as hostess, wearing her own new frock into the bargain. And thus the stage is set for cross-purposes, jealousy, and prevarication, with Mr. Buchanan uneasily riding out the storm he has created—a storm in a tea-cup, or, shall we say, in a glass of champagne? For the champagne flows freely in the cafés which Mr. Brown insists on visiting, in one of which the manager and his own buxom parlour-maid step into the shoes of a truant pair of professional dancers. Mr. Buchanan and Miss Vera Pearce "take the floor"—Mr. Buchanan, finding it difficult to stand up to Miss Pearce, takes most of it!—in a travesty of acrobatic dancing that is one of the funniest things in the picture. Not all the humour reaches this level. The story is a trifle too weak for its decorations. But the polished backgrounds create a

ANCIENT ROME ACCORDING TO HOLLYWOOD: "THE SIGN OF THE CROSS" FILM.



MR. CHARLES LAUGHTON AS NERO IN THE FILM VERSION OF "THE SIGN OF THE CROSS".



THE PERSECUTION OF THE CHRISTIANS UNDER NERO AS REPRESENTED IN THE FILM: CHRISTIANS HUDDLED IN A ROMAN PRISON AND SUBJECTED TO FLOGGING AND OTHER PUNISHMENTS.



NERO "FIDDLES" WHILE ROME IS BURNING: THE CRUEL AND HALF-CRAZY EMPEROR STRUMMING HIS LYRE AND SINGING A MAD SONG AS HE WATCHES THE FIRE.



"MORITURI TE SALUTANT": GLADIATORS AND OTHER PERFORMERS IN THE ROMAN ARENA DRAWN UP BEFORE NERO SEATED ON THE IMPERIAL DAIS (LEFT BACKGROUND)—A SPECTACULAR CROWD SCENE.



THE IMPERIAL ORCHESTRA IN ANCIENT ROME AS REPRESENTED IN THE FILM VERSION OF "THE SIGN OF THE CROSS," SHORTLY TO BE PRODUCED IN LONDON: A SCENE WHICH ILLUSTRATES NERO'S PASSION FOR MUSIC.

VLAUDETTE COLBERT AS POPPÆA, WIFE OF NERO: A ROMAN EMPRESS OF THE FILM.



At the Carlton Theatre, Haymarket, on January 30, is to be given the first presentation in Europe of a spectacular new sound-film, "The Sign of the Cross," produced for Paramount Pictures by Mr. Cecil B. de Mille. It is based on the famous play in which Wilson Barrett achieved one of his greatest stage triumphs. From our photographs, showing typical scenes in the film and some of the principal characters, it is interesting to see how the resources of Hollywood have been applied to the subject and what use has been made of opportunities for representing elaborate crowd scenes, in which the film medium has such a great advantage over the stage. The story opens with Rome burning and Nero, the

Emperor, strumming his lyre and singing as he watches the fire. As rumour credits him with causing the disaster, he shifts the blame on to the Christians, who are then mercilessly persecuted. The Prefect of Rome, Marcus Superbus, falls in love with a Christian girl named Mercia, and, in seeking to save her from a cruel death in the arena, incurs the anger and jealousy of Nero's wife, the Empress Poppæa, who is herself in love with Marcus. Being repulsed by him, Poppæa orders Mercia to prison and influences Nero to reject the pleading of Marcus for her life. Marcus tries to persuade Mercia to win pardon by renouncing her faith. When she refuses, he resolves to die with her.

BEHIND THE "SCREENS": HOW BRITISH FILMS ARE PRODUCED.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



AT BRITISH INTERNATIONAL FILMS: (1) THE HUGE CARPENTRY SHOP, WHERE "SETS" ARE BUILT, WITH PLAYERS IN COSTUME PASSING THROUGH; (2) LUPINO LANE DIRECTING A BALL-ROOM SCENE FROM "LETTING-IN THE SUNSHINE."

We continue here our series of drawings, begun in our last issue, designed to reveal to our readers the vast activities of the British film-producing world. Here the artist shows typical scenes in the establishment of British International Films at Boreham Wood, near Elstree. The upper drawing represents the interior of the carpenter's shop, a huge place where all the "sets" are constructed. Players in costume are seen on their way to the studios. Below is shown the making of a ball-room scene under the direction of Mr. Lupino Lane, the well-known comedian. Two cameras are at work among the dancers.

The one in the foreground, with its crew, is advancing down the room with a device in front (a bar on the end of a pole) to keep the dancers at correct focus distance. The other camera (in left background) is retreating, and taking pictures continuously. In the left foreground stands a make-up man, and at the foot of the director's steps is the "clapper boy," whose clapper signals to all concerned when "shooting" begins. In the extreme right foreground sits the "continuity girl" taking notes of detail, to prevent discrepancies occurring when this part of the story is continued on some later day.

BEHIND THE "SCREENS": HOW BRITISH FILMS ARE PRODUCED.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



CREATING THE ILLUSION OF A MOVING TRAIN AND RAIN-SPLASHED WINDOWS: A SCENE FOR "THE GOOD COMPANIONS."

This drawing also belongs to our series illustrating British film-production and interesting details of technical methods used "behind the screens." Here a scene from Mr. J. B. Priestley's film version of his famous novel, "The Good Companions," is being "shot" in the studios of Gaumont-British Films at Shepherd's Bush. The subject is an incident in a railway carriage during a journey, and the two characters concerned are played by Miss Jessie Matthews and Mr. John Gielgud, seen reclining side by side. The motion of the train is represented by throwing a picture of a moving landscape, seen through the carriage windows, on to a ground-glass screen behind, from a cinema projector (left background). The effect of a shower of rain splashing against the windows

is obtained with an ordinary watering-can and a paint "blower." On the right Mr. Victor Saville is seen directing, and beside him is the "continuity girl," whose very necessary function is to note down every detail, so that when this phase of the film is next dealt with, perhaps after several days or weeks, there may be no discrepancies. More than seventy different sets, ranging from "Gatford Theatre Royal" to "Rawsley railway junction," have been used in the production of "The Good Companions." Its completion was delayed by the illness of Mr. Henry Ainley and the transference of his part (Jess Oakroyd) to Mr. Edmund Gwenn, but it was reported recently that the picture was practically finished and would soon be ready for its première.

SNAKES "MILKED" FOR VENOM—
FOR THE CURE OF VICTIMS OF THEIR FANGS.



A GIANT MEMBER OF THE BLACK SNAKE GROUP, THE RARE PSEUDECHIS AUSTRALIS, CAPTURED IN N. QUEENSLAND—AND DULY "MILKED" FOR VENOM. This snake, captured on the Stewart River, Princess Charlotte Bay, was "milked" each week for sixteen weeks and produced extremely large quantities of venom at each "milking." The latest individual yield was 0.21 grammes of dry venom—served in a single week. Fortunately, this venom is not of very high toxicity: it has a powerful haemolytic action; it contains almost no neurotoxin.



THE TIGER SNAKE (*NOTECHIS SCUTATUS* PETERS), VERY NEARLY THE DEADLIEST SNAKE IN AUSTRALIA, AGAINST WHOSE VENOM AN ANTI-VENINE IS NOW AVAILABLE AND HAS BEEN USED ON A NUMBER OF OCCASIONS. The tiger snake is one of the most abundant, as it is one of the most dangerous, of Australian snakes: it is found in countless thousands along the Murray River lagoons and swamps. It attains a length of nearly six feet.

It will be recalled that we made mention in our last issue of the fact that the life of a Glasgow naturalist's assistant, who had been bitten by that very deadly snake, the green mamba, had been saved by means of serum rushed to Scotland from the London "Zoo." In this connection, it is interesting to quote an article, by Mr. H. W. Parker, in the "Britannica": "Despite a large number of so-called 'cures,' there is only one reliable treatment for snake-bite, and that is by the use of 'anti-venines' which are now manufactured in most countries where snake-bite is at all common. They are prepared by immunising horses against a particular venom by increasing,



"MILKING" A SNAKE: A TIGER SNAKE ABOUT TO BITE THE RUBBER CAP OF A VENOM-COLLECTING VESSEL. Thanks to the use of the rubber "dam" covering, the venom is collected free from saliva. It is then dried (on nose) over strong sulphuric acid. The snake shown is one of the black variety of the tiger snake. One of these reptiles produced 0.38 grammes at a "milking."



PSEUDECHIS AUSTRALIS GRAY, WHICH HANGES ON LIKE A BULDOG, CHWING ITS VICTIM TO ENSURE A MAXIMUM INJECTION OF VENOM. This is the powerful snake shown in the first illustration on our double-page. It was just under seven feet long. As it is particularly aggressive and strikes readily, the natives of Cape York, who call it *gumman*, are extremely afraid of it. The man shown in the first photograph was the only man encountered in North-Queensland in two years who had the temerity to handle it.



STEPHEN'S BANDED SNAKE (*HOPLOCEPHALUS STEPHENI*), ONE OF THE RAREST OF DANGEROUS AUSTRALIAN SNAKES. This snake is a denizen of Northern New South Wales and of Southern Queensland. Especial note should be made of the broad flattened head and the coiled neck. The photograph was taken from life.

regulated doses: the blood serum of the horses is then sterilized and made up into doses ready for inoculation. . . . To ensure treatment with the correct anti-venine, an attempt should be made to identify the snake responsible for the accident. Above all, the earlier an anti-venine is administered the better." On this double-page we give photographs sent to us by Mr. D. F. Thomson, of the University of Melbourne, who, when he despatched them to us, was acting as biologist to Dr. C. H. Kellaway,



"HARMLESS"! THE VERY FORMIDABLE BITING APPARATUS OF THE AUSTRALIAN PYTHON (*P. SPILOTES*). The word "harmless" applied to a snake with such a terrific array of inwardly-set teeth is decidedly a misnomer—even though he is not venomous. Familiarly, we may add, *python spilotes* (or, *P. spilotes var. nariogatus*) is known as the "Carpet Snake."



DENISONIA SUPERBA, THE AUSTRALIAN COFFERHEAD SNAKE, A MOST DANGEROUS REPTILE WHICH BITES BOTH READILY AND SAVAGELY. This is one of the most dangerous of the common snakes of South-Eastern Australia; and to it are attributed many, or most, of the bites formerly credited to Australian black snakes. It attacks with a ruck, "chopping" sideways with its head. It rarely exceeds a length of 4 ft. 6 in. At a bite it produces about 0.20 grammes of dry venom. This is powerfully neurotoxic.



LIASIS FUSCUS, A BEAUTIFUL ROCK SNAKE THAT BECAME VERY DOCILE IN CAPTIVITY. This snake is closely allied to the python. In captivity, the specimen shown soon became docile and readily allowed itself to be handled. It fed freely, taking rats, mice, and handbombs who was carrying out research on the venom of Australian snakes. For two years Mr. Thomson had been engaged in field research. It may also be remembered that on several occasions we have dealt with the farming of snakes for the extraction of their venom and the preparation of antidotes against snake-bite. As far back as 1923 we illustrated a "Pasteur Institute" of snake-bite treatment on a Brazilian snake-farm at Butantan, near Sao Paulo; giving a picture of a "serpentario" of the

CATCHING AND USING SNAKES:
AUSTRALIAN INVESTIGATION INTO TOXICITY.



CATCHING A SPECIMEN OF THE DANGEROUS TIGER SNAKE (*NOTECHIS SCUTATUS* PETERS), WHOSE VENOM IS MUCH MORE POISONOUS THAN THE COBRA'S. This photograph illustrates field work—the capture of a tiger snake. Note the banded "tiger" appearance of the reptile and the flattened anterior end of the body. When it is angry, it is very dangerous, the toxicity of its venom being several times greater than that of the dreaded cobra (*Naja naja*). It has to a lesser degree the cobra's habit of flattening its neck when snarling.



DEATH ADDERS (*ACANTHOPIUS ANTARCTICUS*); SHOWING THE TYPICAL BANDING OF THE SKIN, THE "SPIKE" ON THE TIP OF THE TAIL, AND THE COILED-SPRING ATTITUDE THAT IS CHARACTERISTIC OF THE SPECIES. From the coiled-spring attitude, this snake strikes, mouth open, with lightning rapidity; often attacking from a covering of debris and dead leaves. It seldom exceeds a length of three feet. It is nocturnal.

Instituto Serum Therapico. There, venom is extracted and analysed, and special curative serum is prepared for each variety and remitted in tubes to the particular districts from which the snakes came. At the end of the same year, we gave further illustrations showing the actual handling of snakes for the extraction of venom and the inoculation of horses. In 1927, also, we gave a set of enlightening photographs, taken at the Government laboratories at Parel, Bombay, showing the method used there for extracting venom from cobras and Russell's vipers for the purpose of making anti-venine. [Photographs Copyrighted by Donald Thomson, B.Sc. in Gt. Britain and the U.S.A.]

THE MOUNTAINEER'S WORST FOE—THE AVALANCHE: A RESCUE-PARTY PROBING THE SNOW FOR VICTIMS.



AFTER AN AVALANCHE HAD OVERWHELMED FOUR MEN: A RESCUE-PARTY SEEKING TO LOCATE THE BURIED VICTIMS.

IN our last issue we gave some striking photographs of the tracks of ski-runners, and of some odd snow and frost effects in the Alps. Here, and on the opposite page, we are concerned with the deadliest enemy of the skier and the mountaineer—the avalanche. A rescue is the subject of the pictures on this page. If the ordinary equipment at hand is insufficient for the rescue of the victims of an avalanche, further

[Continued on right.]



A VICTIM LOCATED BY MEANS OF AVALANCHE-SOUNDERS—THE LONG IRON PROBES SEEN IN THE PHOTOGRAPH: DIGGING A DEEP TRENCH IN ORDER TO REACH ONE OF THE BURIED MEN.



TRENCHING THE GREAT MOUND OF SNOW AND ICE IN AN ENDEAVOUR TO LOCATE THE BURIED MEN, WHO MIGHT BE EXPECTED TO LIVE UNDER THE SNOW FOR HOURS: THE RESCUE-PARTY AT THE HEIGHT OF ITS WORK.

help can be sought from the nearest Alpine rescue-post, one of a series of stations at which there is everything that is necessary for all emergencies. The equipment of a rescue-party is practically standardised, and includes, in particular, "avalanche-sounders" (described hereinafter), shovels, ropes, marking-pegs, rescue-sledges, bandages, medicaments, torches, and storm-lanterns. The first thing to do is to "sound" the avalanche. The great mass of snow is probed with iron staves ("avalanche-sounders") some twelve or sixteen feet long, until ground is touched. Great care is called for, lest injury be done to buried victims. Each spot at which ground is not reached

[Continued below.]



THE EFFORTS OF THE RESCUERS CROWNED WITH SUCCESS: ONE OF THE VICTIMS OF THE AVALANCHE DUG UP FROM UNDER MANY FEET OF SNOW.



LIFTING THE VICTIM OUT OF THE HOLE THE RESCUERS DUG TO REACH HIM: SAVING A MAN WHO RECOVERED AFTER ARTIFICIAL RESPIRATION, IN SPITE OF BEING BURIED IN SNOW FOR HOURS.

is marked; and a hole is dug until the ground can be felt with a staff. If a buried victim is touched, the rescuers are in a position to dig him out. Obviously, it is often very difficult to tell by feel the difference between a body and a mass of snow pressed hard at a depth of twelve or sixteen feet. Once a victim has been located, the work

[Continued opposite.]



THE AWFUL AVALANCHE.

Continued.

of rescue goes on day and night without interruption; for in frequent cases a victim has been found alive after two days. The next tasks rest with the doctor or the ambulance men: the respiratory organs have to be freed; artificial respiration has

to be administered; and the limbs must be rubbed with snow. Finally, liquid stimulants can be administered when the rescued man can breathe by himself, and when there is no longer any danger of his choking.

PHOTOGRAPH REPRODUCED FROM "BERGE IM SCHNEE," BY LUIS TRENKER; PUBLISHED BY NEUFELD AND HENIUS, BERLIN.

A STORM-CENTRE OF THE MANCHURIAN DISPUTE: SHANHAIKWAN AND THE END OF THE GREAT WALL.



THE END OF THE GREAT WALL (IN THE BACKGROUND, MIDWAY BETWEEN THE BUSHES): AN OLD FORT ON THE COAST STILL OCCUPIED BY THE BRITISH, WHO HAVE HELD IT FOR MANY YEARS.



THE NORTH GATE OF SHANHAIKWAN: OLD-TIME ARCHITECTURE IN THE FRONTIER TOWN ON THE BORDER OF CHINA AND MANCHURIA, RECENTLY OCCUPIED BY THE JAPANESE FORCES.



THE CHIU "GATE," A BREAK IN THE MOUNTAINS, OCCUPIED BY THE JAPANESE: A VIEW SHOWING PART OF THE GREAT WALL (LEFT) AT RIVER LEVEL, AND A GUARD TOWER ON THE SKY-LINE.

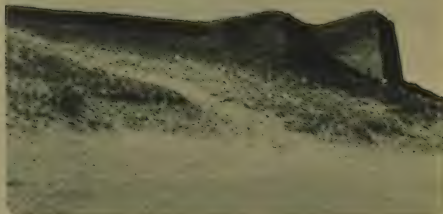
Since we last illustrated Shanhaikwan (in our issue of January 14), in connection with its capture by the Japanese, the situation there has become intensified. It was realised that it would be a serious matter for all the Powers if fighting spread south of the Great Wall to Peking and Tientsin. The League of Nations Committee appointed to deal with the Manchurian dispute announced on January 22 that they had "failed for the time being" to find a mode of settlement. The League Council arranged to



THE HARBOUR OF CHINWANGTAO, TEN MILES TO THE SOUTH OF SHANHAIKWAN: THE COAL PORT OF THE RAILIAN MINING ADMINISTRATION—A VIEW FROM THE ADJACENT SHORE.



THE DISPUTED DISTRICT: A SKETCH-MAP OF SHANHAIKWAN AND SURROUNDING COUNTRY, SHOWING THE GREAT WALL, THE BRITISH FORT, AND JAPANESE, FRENCH, AND ITALIAN CAMPS.



THE EASTERN END OF THE GREAT WALL OF CHINA ON THE COAST NEAR SHANHAIKWAN: A NEARER VIEW OF THE OLD FORT (SEEN ALSO IN THE UPPER LEFT PHOTOGRAPH) OCCUPIED BY THE BRITISH.

meet on the 24th. Meanwhile, a "Times" message sent from Mukden on the 19th had stated: "Reports from the Tientsin-Chinwangtao section of the Peking-Mukden railway, which is financed by the British and internationally controlled, indicate a steady increase in the Chinese concentration behind the narrow front along the Taishih Ho (a small river which enters the sea just south of Shanhaikwan). The city of Shanhaikwan itself, shell-torn and deserted, is now occupied by the Japanese



THE GREAT WALL OF CHINA WINDING DOWN THE MOUNTAINS TO CROSS A COASTAL PLAIN SEVEN MILES WIDE AND TERMINATE ON THE COAST AT AN OLD FORT OCCUPIED BY THE BRITISH: A VIEW FROM THE OUTER WEST WALL OF SHANHAIKWAN CITY—(IN FOREGROUND) MONUMENTS IN A CHINESE GRAVEYARD.



PICTURESQUE MOUNTAIN AND RIVER LANDSCAPE ON THE FRONTIER OF CHINA AND MANCHURIA IN THE NEIGHBOURHOOD OF SHANHAIKWAN: A PHOTOGRAPH TAKEN FROM A POINT BESIDE THE TREES ON THE SKY-LINE, TO LEFT OF THE GREAT WALL, SHOWN IN THE UPPER ILLUSTRATION.

Army, while Japanese war-ships have their guns trained on a gateway in the 2000-year-old wall." The sender of our present illustrations wrote (on January 20): "The sketch-map shows clearly why the Japanese occupied the Chiumen or Chiu (pronounced jo) Gate (*men*=gate). They had to do so to obviate the danger of the Chinese debouching through it on to their right flank as they occupy Shanhaikwan. According to report, they have not cleared the Chinese from the 'gate' (*i.e.*, a

break in the mountains) marked A on the map." The Great Wall terminates at an old fort for many years, and still, occupied by the British. Surrounding the fort, on the land side, are the camps of the other nationals concerned in the maintenance of the Boxer Protocol, namely, the Italians, French, and Japanese. Half-way across the coastal plain, just south of the Wall, is the Chinese city of Shanhaikwan. The upper photograph on the right was taken from just outside the gates."



A PAGE FOR COLLECTORS. OLD SILVER FROM GERMANY.

By FRANK DAVIS.

HERE is a very pretty little problem—a trifle academic perhaps, but none the less worthy of a moment's reflection. For though neither you nor I may be able to solve it, it is always refreshing to discover how rusty one's mind may be. Fig. 4 on this page is a magnificently ornate candlestick—one of a pair—by one of the Jamnitzers, which family was, and is, the

particular pride and glory of the town of Nuremberg. The date is about 1540, the maker either Wenzel or Christoph Jamnitzer. The attribution is based upon the known style of these two famous craftsmen, and which of them was actually responsible does not concern us. Enough of the detail appears in the illustration to show that this is an elaborate, rich, and noble piece, of which anyone might well be proud. It will not, perhaps, be to the taste of everyone who glances at this page, for many of

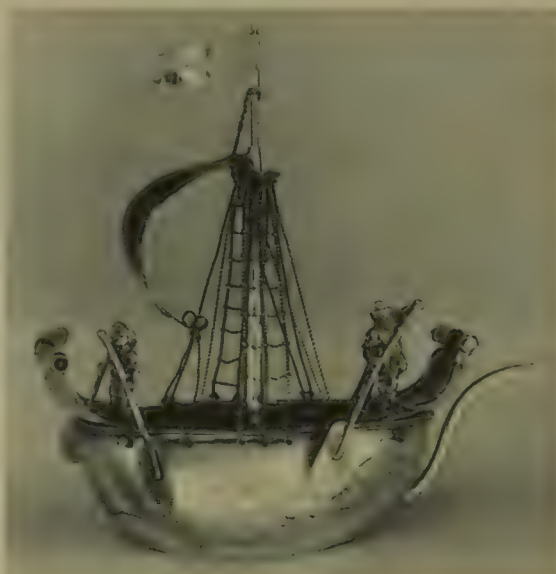
1. A SIXTEENTH-CENTURY BRONZE CANDLESTICK OF ITALIAN WORKMANSHIP: A PIECE WHICH SO CLOSELY RESEMBLES THE SILVER ONE SEEN IN FIG. 4 AS TO RAISE THE QUESTION "DID THE NUREMBERG SILVERSMITHS EMPLOY ITALIAN CRAFTSMEN, OR DID THE ITALIAN COPY GERMAN WORK?"

This remarkably intricate piece of bronze work is attributed to Leone Leoni by the Kunsthistorisches Museum, Vienna, and there seems no reason to doubt their attribution. It is in a fragmentary state, the heads of the birds, in particular, being missing.

Photograph reproduced by Courtesy of the Kunsthistorisches Museum, Vienna.

us prefer something rather more austere; none the less, the most fanatical devotee of plain gleaming surfaces and simple forms will not be able to deny that, in its way, it is a minor masterpiece, with its fine proportions and robust ornament. Look now at Fig. 1. This—almost an exact replica of the upper part—is in the Kunsthistorisches Museum in Vienna. It is in bronze, and is catalogued as by an Italian, Leone Leoni. There is no reason to doubt the museum attribution, and the question at once arises—which came first: the bronze model or the silver? Did Jamnitzer employ a wandering Italian to design for him? Did the Italian copy his bronze from the silver candlestick? No one can say. Jamnitzer was certainly great enough to be capable of producing his own designs unaided. On the other hand—and this is where the real interest of this problem lies—the whole conception of the work had its origins in Italy, and there is no detail one can say is German pure and simple.

Of course, it is quite immaterial what decision we reach, but it is just as well to remember the extreme fluidity of artistic inspiration at this period. A man of parts was always on the move, either learning new methods or searching for the best market for his talent, and just as there was a fairly constant flow of greater and lesser masters across the Alps to see with their own eyes the marvellous works of Italian artists, so there was a reciprocal emigration from Italy to the northern countries. Once we realise this, we can begin to see that it is difficult, if not impossible, to study the history of art in watertight compartments with any real intelligence: one is always coming across influences and borrowings from South or North. As we are talking about Germany, we cannot very well avoid a mention of Durer, who travelled both to Flanders and to Italy, and was influenced by both countries. Those who follow auction sales will remember, perhaps, a picture last year at



2. A FINELY MADE GERMAN SILVER NEF: A SUFFICIENTLY REALISTIC BOAT WITH FOUR LITTLE OARSMEN, A SPOUT IN THE SHAPE OF A "BOW-SPRIT" AND A TERRIBLE SEA MONSTER LURKING UNDER THE PORT SIDE.

This nef was made at Ulm about 1575. Frequently, when such nefes were made without a stem, they were mounted on little wheels—in some cases even worked by clockwork!

Christie's which many thought was by Bellini; it was actually by Durer, and proved pretty conclusively that Durer had not only seen works by Bellini, but had made a triumphant experiment in a similar manner. In the same way, and to a certain degree, Vermeer was influenced by Caravaggio, Rembrandt by Titian—but the list is too long for this article. Let us return to German soil.

Of all the silver pieces which can be said to be typically German, the most popular to-day are without doubt those charming little ships which formed such characteristic and amusing adjuncts to a well-furnished table. I illustrate two (Figs. 2 and 3). I know of no one who fails to register approval of their fantasy, and in most cases they are fashioned with extraordinary skill. Such a nef as Fig. 2 is remarkable not only for its grace of form, but also for the intricacy and beauty of its detail, especially in the ornament on the stem. Those without a stem—such as Fig. 2—sometimes are fitted with

little wheels so that they can be pushed round a table, and the more elaborate examples have a clockwork mechanism. They were used for wine. Fig. 2 has a spout, which makes an adequate

"bow-sprit": in Fig. 3 the contents pour out over the bows without the half of the spout. The cups of Fig. 5, with their engraved scenes illustrating the making of wine, and their unusual shape, are perhaps less exuberant in their decorative detail than much of the silver of the period, and, as such, rather more to our modern taste. A great many early German cups are characterised by extreme richness of ornament, as if their makers were perpetually engaged in a desperate search for the extraordinary. The most casual glance round the South Kensington collection will be sufficient to show this. Sometimes the effect is showy rather than impressive, particularly in those few surviving pieces which are enriched with gems. Among the oddities of this character is the well-known type of the woman holding in her uplifted

arms a smaller cup on a swivel. This was used at a wedding, when the bridegroom turned the figure upside down, drank from the cup formed by the woman's skirts, and handed his bride the smaller cup, already filled, which he was supposed not to have spilt. A less ceremonial use of this curious type of cup was at a drinking-bout, when one was supposed to drink from both cups without losing a drop of the contents.

There were great numbers of ostrich-egg cups, of nautilus-shell cups, of coconut cups; cups in the shape of innumerable animals and birds—a bull, for example, for the guild of butchers; a fish for the guild of fishermen—many figures of Diana riding on a stag; vintagers carrying barrels on their backs, not to mention cups of rock-crystal mounted in gold and silver, carved ivory with similar mounts—very popular in the seventeenth century—and a host of other conceits too numerous either to mention or to illustrate; some perhaps rather childish, but most exhibiting extraordinary skill if not always what we consider perfect taste. How many were destroyed during the Thirty Years War in the seventeenth century, and in later troubles, it is impossible to estimate.

3. A GERMAN SILVER NEF, FOR SERVING WINE AT TABLE: AN EXAMPLE WITH A DELICATELY DECORATED STEM, WITH ITS SAIL FILLED BY A STIFF BREEZE, WHICH, SOMEWHAT CAPRICIOUSLY, IS BLOWING THE PENNON IN THE OPPOSITE DIRECTION!

This nef was designed so that the wine should be poured out over the bows. It was made at Nuremberg about 1610, by Esaius zur Linden.



4. ONE OF A PAIR OF SILVER CANDLESTICKS MADE BY WENZEL OR CHRISTOPH JAMNITZER, THE FAMOUS NUREMBERG SILVERSMITHS: AN ORNATE AND EXUBERANT CREATION THAT MIGHT BE REGARDED AS TYPICAL OF GERMAN TASTE OF THE SIXTEENTH CENTURY.

All Reproductions (except Fig. 1) by Courtesy of Messrs. S. J. Phillips, New Bond Street, W.1.



5. BEAUTIFUL SILVER-GILT CUPS, DECORATED WITH ENGRAVED SCENES ILLUSTRATING WINE-MAKING; BY HANS ULRICH OF NUREMBERG: SIXTEENTH-CENTURY GERMAN WORK WHICH APPROXIMATES TO MODERN TASTE IN ITS COMPARATIVE RESTRAINT AND SIMPLICITY OF ORNAMENT.

SUITORS OF ELIZABETH—IN THE "REIGN OF ELIZABETH" EXHIBITION.

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IT was arranged that an exhibition of "The Reign of Queen Elizabeth" should be opened on January 26 by Lord David Cecil. It is being held at 22-23, Grosvenor Place, in aid of the Y.W.C.A. Over 600 exhibits are being shown. On other pages in this issue we reproduce in colours portraits of Queen Elizabeth and Sir Francis Drake, lent by the National Maritime Museum. This page is devoted to portraits of some of Queen Elizabeth's suitors, and though, of course, by no means exhaustive, it includes the most prominent of the many foreign princes who at one time or

[Continued opposite,

another sought her hand. It will probably remain a disputed question among historians how far policy mingled with Elizabeth's characteristic indecision in the way in which she continued to evade, while often seeming to encourage, the advances of contemporary royalty and nobility. It is at least certain that, as early as 1547, when Elizabeth was in her fourteenth year, she wrote to a noble suitor that "even when she shall have arrived at years of discretion she wishes to retain her liberty, without entering into any matrimonial engagement"; and that throughout her early years her public utterances on the subject were always to the same effect.



ERIC XIV. OF SWEDEN—BY AN UNKNOWN ARTIST.
In 1559, during the first year of Queen Elizabeth's reign, Prince Eric of Sweden sent his brother to England to sue, on his behalf, for the hand of the Queen. It is unlikely that she ever gave his suit a moment's serious consideration. At that time Eric was a young man of twenty-six, having already a name for dissipation and perhaps showing signs of the insanity which, in later years, cost him his throne and his life. He became King of Sweden in 1561.

By Permission of the Swedish Minister in London.



CATHERINE DE' MEDICI AND HER CHILDREN—BY CLOUET (JANET): THE DUC D'ALENÇON; CHARLES IX. OF FRANCE; MARGUERITE OF VALOIS; AND THE DUC D'ANJOU (LEFT TO RIGHT).

Each of these three sons of Catherine de' Medici was in turn a suitor of Queen Elizabeth. Of the youngest, the Duc d'Alençon, it has been said that Elizabeth was never so near marrying anyone as she was to marrying this persistent suitor. From childhood he bore the marks of smallpox; his face was pock-marked and his body stunted; yet this "hideous dwarf," whom Elizabeth cheerfully called her "petite grenouille," was the Queen's favourite suitor for twelve years. At the beginning of the courtship, in 1571, she was thirty-eight and the Duc d'Alençon under twenty.

By Permission of Miss Oswald Smith, of Shotterbrooke Park.



PHILIP II. OF SPAIN—SCHOOL OF MOR.

Perhaps the most famous of the Queen's many suitors was Philip II. of Spain. His first wife was Queen Mary of England, whom he married in 1554; and when she died, four years later, he attempted to effect a marriage with Elizabeth. When this failed, he married Isabella of France, and, on her death, Anne of Austria. Gradually relations between England and Spain became less friendly, until there was open war; and in 1588 Philip's plans were shattered with the defeat of the Armada.

By Gracious Permission of his Majesty the King.



HENRI III. OF FRANCE—BY POURBUS.

Henri III., the fourth son of Catherine de' Medici, succeeded to the French throne on the death of his brother, Charles IX. In the picture by Clouet he appears as the young Duc d'Anjou. He too, in 1571, was offered by his mother as a suitor for Elizabeth's hand, and the Queen for some time amused herself with the negotiations. The effeminacy and indolence of Henri III. were remarkable; and this fine portrait shows him dressed in the height of foppishness.

By Permission of Sir Guy Graham.



CHARLES IX. OF FRANCE—BY AN UNKNOWN ARTIST.

Charles IX. of France, who appears also as a boy of eleven in the Clouet picture of Catherine de' Medici and her children, succeeded to the French throne in 1560, at the age of ten. The power remained in the hands of his mother, who at one time undertook negotiations for marriage between him and Queen Elizabeth. The negotiations were prosecuted with less vigour than those of his younger brothers, the Duc d'Anjou and the Duc d'Alençon, and it never seemed very likely that the union would take place.

By Permission of Lord Rothermere.



THE EARL OF LEICESTER—BY AN UNKNOWN ARTIST.

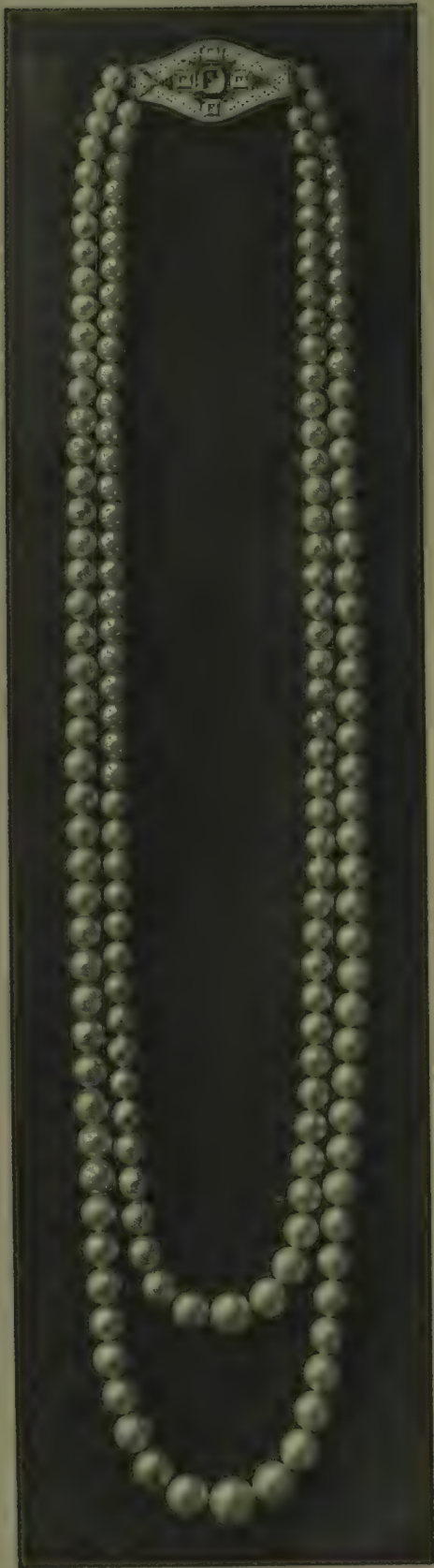
Queen Elizabeth for many years singled out Robert Dudley, Earl of Leicester, for her special favour. In 1560 the Spanish De Quadra convinced his royal master, Philip II., that the Queen meant to marry Dudley. So great was their apparent familiarity that on several occasions during the reign people were punished for publishing the slander that the Queen had had children by Dudley; and in 1588, a young man, certainly a pretender, passed himself off at the Spanish court as their son.

By Permission of Lord de Lisle and Dudley.

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THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

I MUST congratulate the Sunbeam Company on the completeness of the equipment of the "Sixteen" Sunbeam four-seater coupé. This comprises two spare wire wheels, with Dunlop "Fort" tyres, four hydraulic shock-absorbers, Rotax electric starter and lighting set, dipping head-lamps, automatic windscreen wiper, interior sun-visors for the two front-seat occupants, stop light at rear, and direction-indicating arrows on both sides, front and rear, of the coachwork placed at the level of the top of the windscreen. These last-named fittings are operated by the driver by a thumb control on the central boss of the steering wheel. Personally, I do not think such electrical devices or other form of mechanical illuminated direction-indicators are much use in daytime, when hand signals can be usually better seen and noticed. But they are very helpful at night, especially to inform traffic-control officers and others that the car is proceeding "left." Two small blue-coloured lamps fitted on the inside of the top of the windscreen indicate to the driver that his signals are being given by the respective indicators. Of course, such items as interior driving mirror, license-holder, clock, speedometer, oil gauge, petrol gauge, and radiator thermometer are provided, as also dashboard equipment. The Autovac fuel supply is now replaced by an A.C. petrol pump, and judging by the excellent acceleration of this six-cylinder overhead-valved engine, the supply is adequate, without being extravagant. On a 100-miles' run, the average speed was 35 miles an hour, with a petrol consumption of $5\frac{1}{2}$ gallons. As a maximum of 72 m.p.h. on the flat and 75 m.p.h. on a down-grade road was attained, with many miles covered at an easy 60-miles-an-hour speed, this consumption was as low as could be expected with a car weighing over 30 cwt.

Tyre Pressures. With a silent gearbox and a quiet-running engine, as is the "Sixteen" Sunbeam, the "crooning" of the tyres running on the modern type English roads of cement or tar macadam is the only sound one hears at speed. The Dunlop "Fort" tyres fitted are size 30 in. by 5.25 in. and on this coupé the car ran most comfortably with an air pressure of 35 lb. per square inch for the front tyres, and 32 lb. per square inch pressure



A CAR THAT STARTED FROM BUCHAREST IN THE MONTE CARLO RALLY: THE SUNBEAM "SPEED MODEL"; SHOWING THE PILLAR-LESS CONSTRUCTION OF THE BODY.

for the rear ones. A pedal to the left of the clutch pedal operates a spring-loaded pump inside the oil-reservoir casing mounted on the engine side of the dashboard. This effects the lubrication of the chassis moving parts when the pedal is depressed and held down for a few seconds. This action makes the oil flow from the reservoir through a non-return valve and fills the pump chamber. The car should be moving when the pedal is depressed, as then the oil will penetrate more freely. On being released, the pedal is slowly returned to its normal position by the spring loading, which also forces the charge of oil taken in by the pump out into the four pipe lines fed by the pump. Thence through these pipes the oil flows to the feed plugs or valves fitted to those parts of the chassis requiring lubrication. The feed valves are so regulated that each plug passes the exact quantity of oil required for the particular part of the chassis which it serves. Thus parts in frequent frictional movement, such as spring shackles, receive a larger supply of oil than such parts as brake cam-shafts, etc. I have found this system perfectly satisfactory, and under average running conditions recommend that the driver should use this automatic oil-giving pedal once every day after the car has been running for a mile or two. The important detail to remember is that the oil pedal should be always depressed to its fullest extent and held down firmly for about ten seconds. Also do not forget to examine the oil reservoir in order to refill it occasionally with the same oil as used in the sump of the engine.

**Data for Driver
of "Sixteen"
Sunbeam.**

Six-cylinder overhead valve push-rod operated engine, 70 mm. bore and 95 mm. stroke, cubic capacity, 2193.6 c.c. Wheelbase, 10 ft. 6½ in.; wheel track, 4 ft. 7 in.; ground clearance, 6 in.; length over all, 14 ft. 4 in.; width over all, 5 ft. 10 in. Four-speed (forward) gearbox, with right-hand control and synchro-mesh (third and top) ratios, first, 20.38 to 1; second, 13.2 to 1; third, 8.2 to 1; top, 5.6 to 1; and reverse, 25.2 to 1. Engine rating, 18.2 h.p.; tax, £19; petrol consumption, 18-20 miles per gallon; turning circle, right or left, 43 ft.; and weight, with coupé body, full tanks, and four passengers, 35 cwt. The hand brake, which is placed on driver's right hand and low down so as not to interfere with entering or leaving the driving seat from the offside, holds the car securely on a gradient of 1 in 3½—the steepest hill available for this test.

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THE SNATCH RACKET.

(Continued from Page 120.)

The most serious factor of all is psychological. The ultimate safeguard against infamous crime is deep, sincere, and relentless indignation. We do not doubt that the horror of the American public at the Lindbergh crime was profound, and the sympathy felt for the parents entirely sincere—for what heart, not of stone, could withhold it? But when just moral indignation among the public degenerates into sentiment, rhetoric, and hysteria, nothing will result except futility. This is what happened at every stage of the Lindbergh case, and it is characteristic. Crime has always been a popular entertainment, but with the aid of newspapers and cinemas, it has become to-day a popular and a demoralising entertainment on a colossal scale. In 1924 occurred the appalling kidnapping murder by the two wealthy young degenerates Leopold and Loeb, a case described by Mr. Sullivan. Anybody who reads the full account of their trial (it is published in accessible form) will know what we mean when we say that "sensational" crime instantly becomes national melodrama, relished alike by the public and by the criminals themselves. So long as that attitude persists, crime will flourish exceedingly.

Finally, the penalty. It varies extraordinarily from State to State, ranging from seven years to electrocution. The number of convictions for kidnapping, by comparison with the number of offences, is negligible. The attitude of

juries can never be predicted: Mr. Sullivan cites several examples of acquittals of almost incredible perversity, and even of hero-worship of the kidnapper. The whole situation is much complicated by the "interstate racket," which means that the captives are moved about from State to State, so that the question of jurisdiction may become subject to legal delay and quibble.

Altogether, the "snatch racket" presents a pretty spectacle for the historians of civilisation to dwell upon.

Before deciding on your wines and spirits, either for the home cellar or as gifts to friends, readers will be wise in sending for the interesting booklet, "Why We Should Drink Wine," together with wine lists from the house of Hedges and Butler, Ltd., 153, Regent Street, W. This famous firm was originally established in the reign of Charles II., and has been continuously carried on by members of one family for 264 years. Their choice wines are moderately priced and are within the reach of every purse, also single bottles can be purchased if required.

That indispensable and universally-known work of reference, "Who's Who," is now available for 1933 (A. and C. Black; buckram, 60s. net, or leather-backed, 63s. net), and the contents maintain

undiminished their reputation for irreplaceable utility. This year's volume, we are told, comprises about 36,000 biographies of living notabilities, an amazing compendium of current information. The book is described in its sub-title as "an annual biographical dictionary with which is incorporated 'Men and Women of the Time,'" and as being now in its eighty-fifth year of issue. "Who's Who" has become a prime necessity to every office, institution, or private person whose object is to keep abreast with current affairs in every branch of national life.

One of the latest applications of science to human enjoyment is to be found in the new £90,000 factory which has been opened at Trenton, New Jersey, for the rolling of La Corona cigars. The tobacco from which these cigars are made is grown in the famous Vuelta Abajo district of Cuba by Henry Clay and Bock and Co., Ltd. The curing, processing, stripping, and blending of the Vuelta Abajo leaf is still being carried out in Havana as hitherto. As a result of modern production plans, these famous cigars are already available to the individual smoker at a reduced cost. La Corona Half-a-Corona, for example, are now available at 96s. per hundred instead of 120s., or 1s. each as against 1s. 3d.

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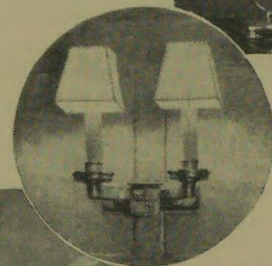


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"Well, I'll tell you. If the bottom card's a heart . . . I'm afraid I'll have to raise the limit. . . ."

What on earth was he doing? His four cards were spades! He was turning his hand, neatly packed, face-up so that only the bottom card was showing. It was a heart!

"A heart she is. Up a hundred!"

Plop! went three hands. The last one looked hard, considered, threw in his cards.

"I don't think you've got it, but in my day the definition of a good poker player was one who could be bluffed out."

* * * *

"They stood inches apart. Tony felt the sensuous effluvia of Laura's charm creeping over him like late shadows over a meadow. Without turning, and in a low voice, he murmured an answer to her question: "I'm in love with you!"

A thrilling, gripping story — "FOUR FLUSHER," by Anatole Blair.



To have another series of drawings and short stories by that master, F. Matania, R.I. — whom, you will remember, made those life-like drawings of our "FAMOUS WOMEN IN HISTORY" series, is quite an event of the year.

The new series is composed of romantic cameos of long ago under the title of "STRANGE CHAPTERS IN HISTORY." In this issue:

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AND THEN THERE ARE THESE . . .

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